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STRIKES BACK
IN NEW NINTENDO FORM!



THE SAGA CONTINUES!

STAR WARS®

FIRST IN A THREE BOOK CYCLE OF ALL NEW ADVENTURES

HEIR TO THE EMPIRE

*The vanquished Imperial fleet
returns to destroy the Republic—
and a voice from the past
brings a warning to Luke Skywalker...*



Tony J. Zahn

BY TIMOTHY ZAHN

Also available on Bantam Audio cassette

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A BANTAM HARDCOVER



THE YOUNG INDIANA JONES CHRONICLES

In the ten years since his introduction in *Raiders of the Lost Ark*, Indiana Jones has become a legendary hero embraced by audiences around the world. George Lucas succeeded in creating a character of incredible dimension: charming, dashing, independent, scholarly yet physical, adventurous, sexy and smart, possessed of a dry wit and committed to truth and fair play among men and nations. Indy's appeal is universal, and for a decade has had movie audiences coming back again and again to each film and eagerly awaiting the next.

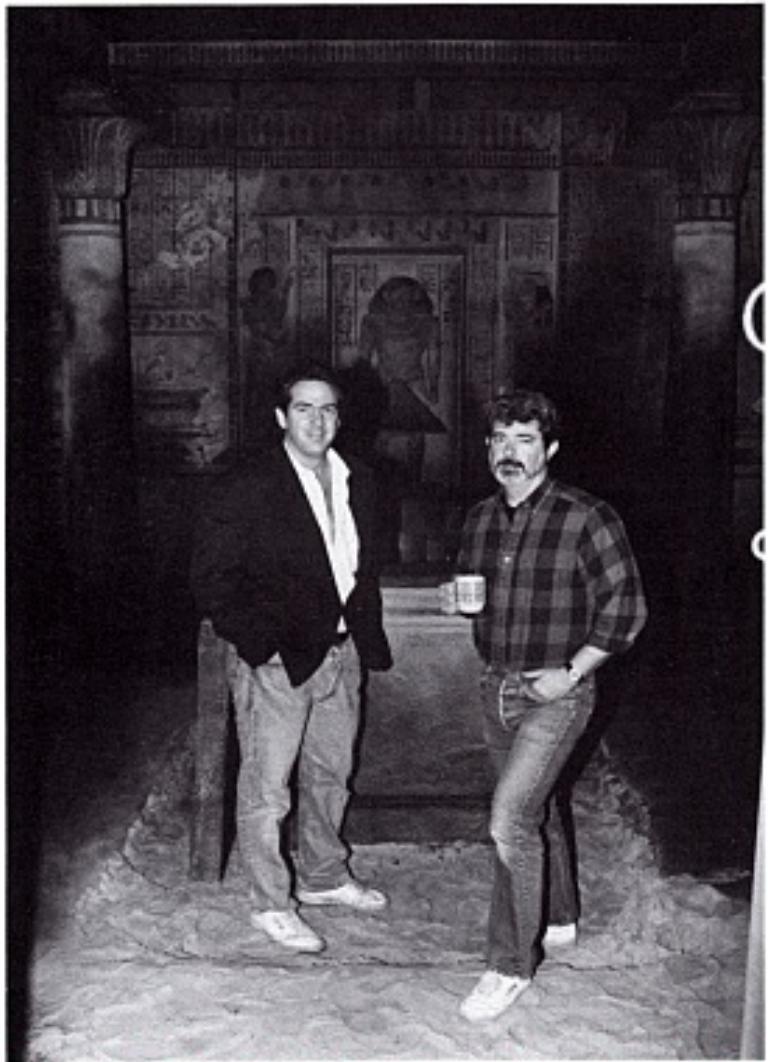
In *Indiana Jones and the Last Crusade*, George Lucas whetted our appetite to know how the Indiana Jones we all love came to be. And it is this pursuit of Indy's past by Lucas that gave rise to *The Young Indiana Jones Chronicles*. Here we have Lucas' own vision of the coming of age of the most adored hero in contemporary film, plus Lucas' strong personal involvement in every aspect of the production.

Each hour-long show lets us join Indiana Jones in one of the most unconventional childhoods imaginable. In *Young Indy* we discover that Indiana Jones is a precocious and intuitive kid with an insatiable curiosity about the world. Indy's adventures begin in 1908 when his father accepts a series of guest lectures in universities around the world and invites Indy and his mother to accompany him. The street-smart, ten-year-old kid from New Jersey suddenly finds himself experiencing an international scene filled with exotic locales and personalities that were to shape the history of the Twentieth Century.

We see this exciting world through Indy's eyes as his family travels to Paris, China, Vienna, Egypt, India, Kenya and other far-flung places. Indy's travels continue when he has left home at the age of 16 at the beginning of the First World War—and the *Chronicles* follow him through the trenches of the European battlefields, the treacherous alleyways of Austria and Barcelona, and finally into the Russian Revolution as it unfolds on the streets of St. Petersburg. The drama, adventure, and the humor of the show unfolds against the fascinating backdrop of the social and political context of this era.

The Young Indiana Jones Chronicles defies easy categorization. It isn't just an adventure saga, romantic comedy, or sentimental, coming of age production. George Lucas has created a timeless, dramatic television series as the audience travels with Indy through this pivotal time.

Every episode will begin and end with Indiana Jones today, who is just as charming and appealing a character at the age of 93 as he ever was.



Producer Rick McCallum (left) and George Lucas on the set of *The Young Indiana Jones Chronicles* in London.

The action at the start of each show sparks a memory Indy has of his youth, which is why one episode might feature Indy at the age of sixteen and another at the age of ten. Memory doesn't work in a straight line, and neither do *The Young Indiana Jones Chronicles*.

Besides telling us some great stories, the show satisfies the yearning that we all have to experience the things that are the most exciting, rich and rewarding in the world, to meet some of the greatest people of all time and to stretch mentally and physically, and ultimately to become committed to a personal set of values and act on them. Though young in years, Indiana Jones is still the quintessential explorer, who actually achieves

what many of us can only dream about.

The Young Indiana Jones Chronicles grew from George Lucas' own curiosity about Indy's childhood and the events and people that shaped his incredible personality. The production carries Lucas' personal involvement in every aspect and delivers a show that translates the charm and excitement of the *Indiana Jones* phenomenon into a unique and intriguing format chronicling the adventures of the Young Indy.

Production on *The Young Indiana Jones Chronicles* began principal photography in London on May 13th. The coming-of-age/adventure series for ABC-TV will chronicle the adventures of Young Indy—played by Corey Carrier and Sean Patrick Flanery as a nine-year-old and sixteen-year-old "Indy," respectively.

The production will take place in eleven different countries and includes an international cast and crew. *The Young Indiana Jones Chronicles* teams George Lucas and Producer Rick McCallum, whose extensive list of credits includes the award-winning BBC series *The Singing Detective*, *Track 29*, *Strapless*, *Dreamchild*, *Castaway*, and *Pennies From Heaven*. The first of various episodic directors have been set; they include Jim O'Brien (the award-winning *Jewel In The Crown*), Carl Schultz (*Careful, He Might Hear You*, *Seventh Sign*), Terry Jones (*Monty Python's Life of Brian*, and *Meaning of Life*) Gavin Millar (HBO's *Tidy Endings* and *Dreamchild*). Writers for the series include veteran *Masterpiece Theatre* writers, playwrights, screenwriters and mystery novelists such as Rosemary Anne Sisson (*Upstairs, Downstairs*, *A Town Like Alice*), Reg Gadney (*Kennedy*), Jonathan Hales (*Death on the Nile*), Matthew Jacobs (*Vardo, Paperhouse*), Gavin Scott (*Ring of Fire*), Frank Darabont (*Till Death Do Us Part*, *The Fly II*), and Jonathan Hensleigh. The settings for the series will be rendered by Production De-

signer Gavin Bocquet (*Kafka*). David Barron (*Hamlet*, *Princess Bride*, *Legend*) will serve as the executive in charge of production.

Newcomer Corey Carrier, who portrays "Young Indy" at nine years of age, has performed in such feature films as *My Blue Heaven*, *After Dark My Sweet*, *Crazy People*, *Men Don't Leave* and *Witches of Eastwick*. Actor Sean Patrick Flannery, who will star as Indiana Jones at sixteen, has appeared in *My Life As A Babysitter* and various other motion pictures.

Next issue, The Lucasfilm Fan Club will have more information and photos from the set of this exciting new project — *The Young Indiana Jones Chronicles*.

**Sneak
PREVIEW**

THE "FORCE" STRIKES BACK IN NEW NINTENDO FORM!

By Pamela Roller

With the click of a switch, your television blinks to life and transports you to a galaxy far, far away. You find yourself in the cockpit of a Landspeeder with Luke Skywalker. Together, you maneuver across the Tatooine Desert through a gauntlet of Jawas, slimy sand snakes and mini-tornados. You search for the wise Obi-Wan Kenobi, who can teach you the ways of the Force. You rescue Han Solo and recruit him for your quest to save Princess Leia and destroy the Death Star. Only you can help Luke and his intergalactic sidekicks conquer the evil power of the Dark Side. Are you prepared for the challenge?

The new *Star Wars* game cartridge, designed for the Nintendo Entertainment System by Lucasfilm Games, provides a mission fraught with danger and excitement that puts you in the middle of the action.

Even the most accomplished Jedi Knight might flinch at his prospects for triumph. But if you have always wanted to "take your best shot" at the Death Star, now is your chance. You must use your best skills and cunning, as well as a little help from the Force, to overthrow the Dark Side.

The *Star Wars* Nintendo game, tentatively scheduled for release in November, is a milestone for Lucasfilm Games — a division of LucasArts Entertainment Company. Lucasfilm Games is a longstanding leader in the field of interactive entertainment, but its creation of the *Star Wars* game marks the first time the division has used a Lucasfilm movie as the basis for a Nintendo game.

The game is also the end result of a new collaboration between Lucasfilm Games and JVC Musical Industries. JVC is a subsidiary of Victor Musical Industries, the largest music entertainment company in Japan. Lucasfilm Games is the official developer, while JVC takes on the role of publishing the game. An authorized Nintendo licensee since 1989, JVC will also take part in sales and distribution.

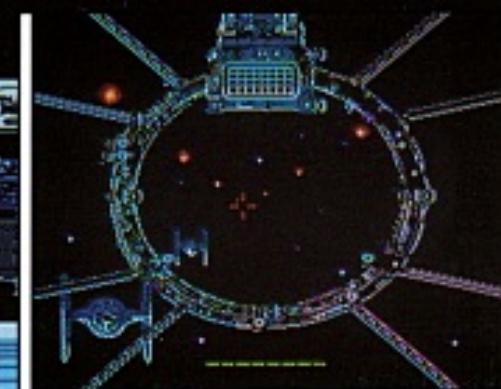
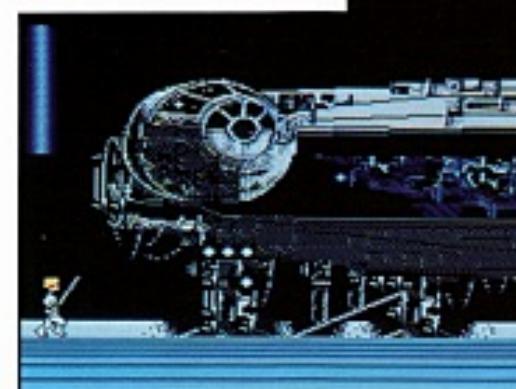
If you still crave the adventure that *Star Wars* brought to the screen 14 years ago, you will find that the *Star Wars* Nintendo game remains true to the concept of the movie.

The main action begins in the Tatooine Desert and its sandpeople caves and Jawas' sandcrawler, then moves to the town of Mos Eisley with its spaceport, cantina and hangars. If you have embodied the bravery of a

true Jedi Knight, you will ultimately find yourself navigating the maze of trenches that encircle the Death Star, where you will attempt your final task — dropping the fatal missile that destroys the Dark Side's headquarters.

Along our journey, our allies are those characters who first came to life on the screen: Luke, Han, Leia, Obi-Wan Kenobi, C-3PO, R2-D2 and, that loveable Wookiee, Chewbacca.

Your enemies include a nasty array of Stormtroopers, Imperial officers, sandpeople, bounty hunters, droids, Sarlaac pit monsters plus many more evil surprises that will test your courage as a rebel.



Star Wars returns, this time in new Nintendo form! Bottom photos: examples of detailed screens which allow you to literally be in the driver's seat of the *Millennium Falcon*!

It's your turn to pilot a Landspeeder, the *Millennium Falcon*, and X-wing fighter and a lifepod.

Your final score is based on the percentage of tasks you complete and your total points. Finding Han in the cantina and rescuing Leia from Darth Vader are just two of the mission's tasks that add to your score.

According to A.J. Redmer, the Director of Development and the individual responsible for the game's design, the *Star Wars* game offers Nintendo players a variety of opportunities they've never had before.

First, the game gives the player three vantage points. Redmer says, "There is the traditional way, where you see the character on

the screen in a side view, and he's running up and down the corridors." The player experiences this "side-to-side scrolling" view when exploring Mos Eisley and the interior of the Death Star. The second view is "top-down," which is like looking straight down from the top of an object, such as when the player guides the Landspeeder through the Tatooine Desert or flies the X-wing in the Death Star trenches.

According to Redmer, "The third view is the most unique and technically spectacular, you might say, and that is a true first-person view, which is hard to do on Nintendo. You actually sit in the cockpit and look out the window — for a 3-D-type effect." Can you

imagine the thrill of actually manning the pilot's seat and navigating the *Millenium Falcon* through an asteroid storm or flying an X-wing fighter into battle? This viewpoint allows you that opportunity.

The space duels and chase scenes aren't the only aspects that make the *Star Wars* game a special entry into the Nintendo market. A good share of the fun of *Star Wars*, the movie, was the unusual characters and their well-defined personalities. The Games division worked hard to bring those characters to life once again for the Nintendo game.

For example, the *Star Wars* game offers



close-ups of the characters, along with a paragraph on the screen next to them that describes in their words the action that is taking place. This aspect appears at various times during the game to, as Redmer explains, "help the story unfold and also to add more depth to the characters."

Unlike most cartridges available to the Nintendo player, the *Star Wars* game allows you to control more than one character. The player may utilize Luke, Han and Leia to score, while special-purpose characters like Obi-Wan Kenobi and C-3PO have special powers the player may find very helpful. The ancient Jedi offers his special mind powers that can influence the Stormtroopers and resurrect dead characters, while everyone's favorite droid offers the player his talents as a translator.

The strengths and weaknesses of the game's characters match those of their movie counterparts. These traits help or hinder the player's ability to master the game. That's part of the challenge. The player must determine which characters can accomplish tasks most effectively in different situations. For instance, Redmer says that Luke is very nimble; he can jump high, run far, move quickly, and he can utilize the lightsaber. On the other hand, Han is bigger and slower than Luke, but he's much more durable and has better forward-firing capabilities.

As mentioned previously, the game remains close to the plot of the movie — but only if you choose to play it that way. This is another area where the *Star Wars* game lifts

interactive entertainment to a higher creative level.

Redmer explains, "The game is different in that about 99% of the other games that are out there are what we call very 'linear.' You've got a character that you control, and you start at level one and move to level 50, or whatever. You go in order and change your powers and your strengths and weaknesses. What we did is we made the game 'non-linear,' so you can go anywhere, any time, any direction you want. It's like a world with a lot of different places, and you can go to any of them. We also allow you to be in those different places with whatever characters you happen to have."

And Redmer says that you don't have to collect all of the other characters to reach your final destination. In other words, you don't have to find Obi-Wan Kenobi and obtain the lightsaber from him or rescue Han from the bounty hunters, or, even free Princess Leia. In fact, it's possible to complete your mission using only Luke. Redmer says, "The game is tuned so that it plays com-



The *Star Wars* Nintendo game is a milestone for Lucasfilm Games — a longstanding leader in the field of interactive entertainment. The creation of the *Star Wars* game marks the first time the division has used a Lucasfilm movie as the basis for a Nintendo game.

pletely differently depending on who you have." However, he notes, "There is an optimum way to do it."

But, of course, that's for the game's designer to know, and the Nintendo player to discover.

Redmer says it will take average players about 50 to 100 hours to complete their first mission. Don't worry! You won't have to skip school or cancel business meetings and hibernate in your living room until you have finished your quest. The *Star Wars* game is equipped

with a password system that allows you to stop the game. You can take care of your humdrum obligations then return later to the more exciting tasks in that distant galaxy.

Only those people who have been living under a rock since 1977, when the movie, *Star Wars*, leaped onto the screen, would ask why Lucasfilm Games reached back so far into the past to revive a dusty, worn-out property. Why choose a far-fetched tale about a motley band of rebels battling a black-cloaked incarnation of evil to compete in a market crammed full of flashy games based on the most recent blockbusters or fleeting fads?

Fans of the movie know why and so do the decision makers at Lucasfilm Games. The choice to use *Star Wars* as the basis for a Nintendo game is a testament to the movie's timelessness and status as a cultural icon.

Cynthia Wuthmann, Group Product manager, says, "Our feeling is that *Star Wars* is 'evergreen.' It speaks to and is enjoyed by all ages, and the fantasy has not dated itself at all. If you watch the film again or think about the characters, it still transports you into another time and place. One of the things that we have really taken seriously in developing the game is that we want to give video gamers the same kind of thrill that moviegoers got when they sat in the theaters."

Basing the game on the movie also reveals the marketing savvy of the Games Division. Mary Bihr, who is involved in advertising and



STAR WARS

consumer relations, notes that *Star Wars* is one of the most widely recognized of all licensed properties. She says, "Consumer research indicates that 9 out of 10 Americans can name the *Star Wars* characters; over 95% of viewers can recommend the movie, and, in the United States alone, 160 million viewers have seen *Star Wars*."

Since the movie was such a resounding success at the box office, the Games division has high hopes for the *Star Wars* Nintendo game.

Wuthmann notes that the initial response to the idea of using the movie as the basis for the game was encouraging. She says, "When something with this kind of background and following comes along, people really get excited. I think the words that have been on everyone's lips have been, 'we've been highly anticipating this product; we're glad to see it come now.'"

That Lucasfilm Ltd., the parent company, is so highly respected in the entertainment industry is another advantage for the *Star Wars* game.

Redmer says, "You release a *Star Wars* game among the 250 other games, and people will notice it. It will get recognition. We definitely have an advantage by being the Lucasfilm guys."

But Lucasfilm Games isn't assuming that the financial and critical success of the movie or the reputation of the parent company will automatically spill over into the *Star Wars* game. The company realizes it has quite a standard of quality and creativity to uphold.

Doug Glen, General Manager of the Games division, notes, "Our biggest chal-

lenge was to make it worthy of the film. It's such a terrific movie. We have to make sure the game builds on it and is able to match it."

He adds, "What has been the hallmark of a Lucasfilm creative product has been a simple story that has important folkloric elements to it. Telling primal tales is very important to making an engaging story. Also important is pushing the technological barriers back — doing some things that haven't been done before — and establishing rich and believable characters. We have attempted to do all of these same things in making a very cinematic game, just as Lucasfilm has done with

the three vantage points — side to side scrolling, top-down view and first-person view — accompanied by a frantic chase sequence to transport the player into the fantasy very quickly.

The flurry of promotional activity preceding the release of the *Star Wars* game should also grab the attention of diehard Nintendo and *Star Wars* fans. Much of the promotional campaign is, like Darth Vader, cloaked in mystery. But fans can bet their lightsabers that there will be plenty of non-stop television spots, print advertising and local promotions.

The target audience for the game is the 8-14 year olds, so Lucasfilm Games will

concentrate their promotional activities on that age group who is too young to have seen *Star Wars* when it was first released. Wuthmann divulged that there will be a screening promotion in several cities across the country.

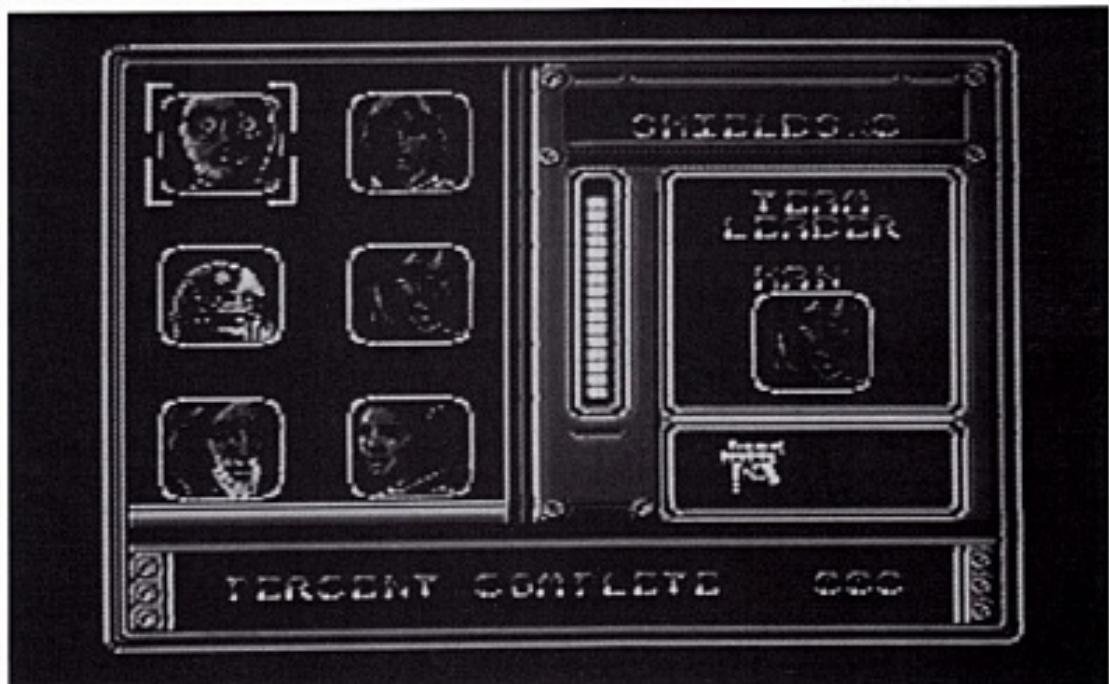
"For us, the screening promotion is going to be extra special because a lot of kids in the target audience for the video game weren't even born when

the film was first screened," she says. "If they have seen it, it has probably been on videotape, and that's not the same. This gives them the chance to really experience the thrills of *Star Wars* on the big screen."

Lucasfilm Games hopes that the thrill will carry over to the living room when the youngster actually sits down in front of the television and plays the *Star Wars* Nintendo game. Interestingly, if every household in America bought the *Star Wars* game, a total of about 28 million homes would play host to Luke Skywalker and his myriad of friends and enemies.

That's right. Recent statistics reveal that 28 million American homes are equipped with the Nintendo Entertainment System. This means the interactive entertainment that Lucasfilm provides has become a way of life for 30% of U.S. households.

Add to this phenomenal percentage the over 250 games already available for the Nintendo system and you see the challenge



The new *Star Wars* Nintendo game allows you to control more than one character.

its movies."

And what was one of the most important cinematic elements borrowed from the movie?

Redmer says that after the decision was made to base the game on the movie, he tried to pinpoint what George Lucas' main contribution was to filmmaking. Redmer eventually asked Lucas himself. "His answer turned out to be pacing — of rapid cuts and lots of action in different places," says Redmer. "So, I took the pacing and the elements of *Star Wars* that provoked the greatest amount of emotional response in the audience. I tried to capture as much of that as possible in a video game."

The first minutes of the game reflect Redmer's attention to pacing. He was inspired by the opening to *Raiders of the Lost Ark*, with its non-stop, action-packed sequences that immediately envelop the audience into the action. The opening portion of the *Star Wars* game uses a blend of

Lucasfilm Games faces. The company must create a product for a market whose consumers are highly informed and have a large number of products from which to comparison shop. In the Nintendo game cartridge market, high quality is crucial for success.

"Marketing to the Nintendo player presents us with the challenge of marketing a product in a high interest category," explains Bihr. "The kids are highly motivated; they want to add the games that are the hottest and most exciting to their collection."

Wuthman adds, "The market is maturing in that it has become much more title-driven and not only the retailers but also the consumers are becoming much more discerning about games, so they have to live up to the consumers' highest standards."

Have you ever wondered how Nintendo infiltrated American homes so successfully?

The staff at Lucasfilm have their own ideas about the success of Nintendo and interactive entertainment, as a whole. Glen offers, "Interactive entertainment works because it's inherently so much more interesting than passive entertainment. It gives people a chance to participate in stories instead of just sitting back and having the story just wash over them."

Wuthman suggests that imagination plays an important part in a players enjoyment of a game. "A lot of Nintendo games really push the envelope for imagination and let kids identify with the characters." Wuthman places the new *Star Wars* game in this category, and she adds, "What Lucasfilm games has tried to do is provide kids expansive game play, sound graphics-things that extend their imagination. We also want to push the limits of technology and provide entertainment that everyone in the family can share together."

Lucasfilm games was founded in 1982. The Games division is acclaimed as a leading producer of games for personal computers, as well as video game systems. The company offers several categories of interactive entertainment, including graphic adventures, flight simulators and action/strategy games. The division's graphic adventures include *Zak McKracken and the Alien Mindbenders*, *Loom* and *The Secret of Monkey Island*. *Indiana Jones and the Last Crusade* was the first Lucasfilm movie to become a graphic adventure for the home computer. *Their Finest Hour: The Battle of Britain*, an air combat simulator, won Computer Gaming World's "1990 Action Game of the Year."

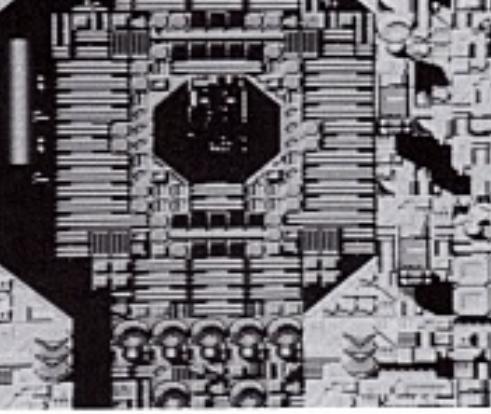
Pipe Dream, an action/strategy game,

and *Maniac Mansion*, a graphic adventure, which were first developed for personal computers, are Lucasfilm Games' only other entries, besides *Star Wars*, in the Nintendo market. Both are award winners, and *Maniac Mansion* has been transformed into a television series.

Currently, the division employs just over 100 people. Orchestration among staff members is the key to taking a game from the planning stage to the retailer's shelf. According to Bihr, this is why she enjoys being part of the division. "I think it's the tremendous amount of dedication, creativity and teamwork of the people involved — both in development and marketing — and the understanding that we're on the cutting edge of interactive entertainment. We are in a growth industry with a great deal of potential for expansion as technological breakthroughs make more depth of game play possible."

Will Lucasfilm Games be on top of future breakthroughs that "push the envelope" of interactive entertainment? Definitely.

That's part of the reason behind the



Games division's involvement in both the personal computer and Nintendo game markets. Glen says, "It's clear to almost anybody in this industry that there is going to be a convergence of technologies, between computer game technology and video game technology."

Glen says that the key element that will probably link the two is the compact disc.

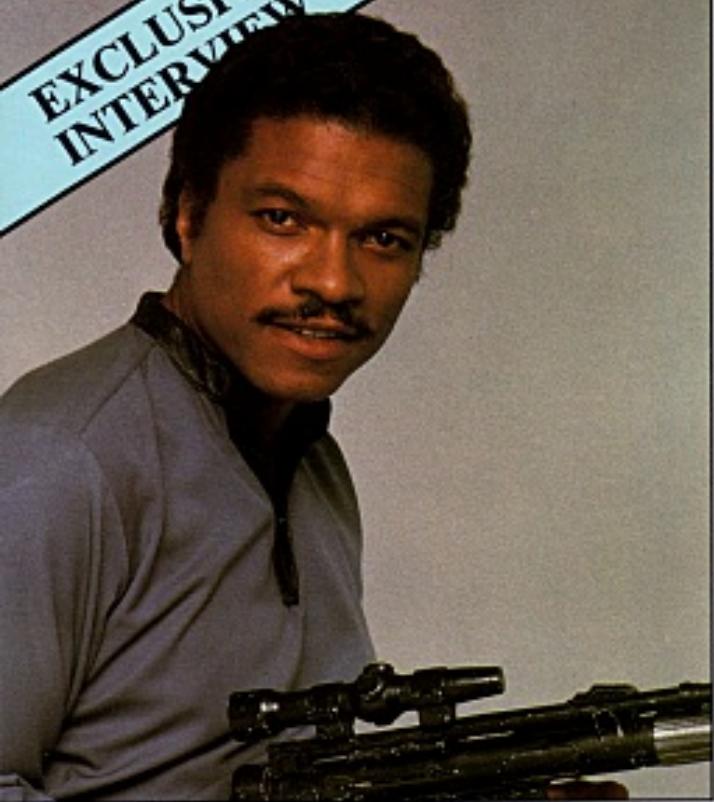
"It's not clear what technologies or companies are going to prevail," says Glen, "but it is pretty clear that a few years from now, the medium of choice in interactive entertainment is going to be the CD."

You can bet that Lucasfilm Games will keep pace with the technological breakthroughs as they develop.

Until then, the Games division will continue their efforts to bring the best in action/strategy-packed adventures into your living room. There are already plans to develop more games for the Nintendo Entertainment System. Glen confirms this, saying, "If *Star Wars* lives up to all our expectations, which we fully believe it will, we're almost certain to do more in the series."

Let that statement serve as a notice to all of you Nintendo gamers and Jedi Masters out there: be prepared. The battle to overthrow the Dark Side has just begun. May the Force be with You!

"Many of the Nintendo games push the limits for imagination and lets kids identify with the characters, and the new *Star Wars* game certainly fits into this category. Lucasfilm Games has tried to provide kids expansive game play, and sound graphics that extend their imagination. In addition, the game pushes the limits of technology to provide entertainment that everyone in the family can share together."



By Dan Madsen

Billy Dee Williams is truly a Renaissance man. As an actor, audiences have enjoyed his roles in such films as *Brian's Song* (which earned him an Emmy nomination), *The Last Angry Man*, *Lady Sings the Blues*, *Mahogany* and *Batman* as well as his portrayal of the charming and daring Lando Calrissian in *The Empire Strikes Back* and *Return of the Jedi*. But Billy is much more than an actor and, in fact, he is now pursuing his first passion in life — painting. As an artist, Billy has had one-man shows at art galleries in Los Angeles and New York and he continues his passion for painting on a daily basis. The actor turned artist calls it an "obsession. Something I've loved for a long time and I'm happy I'm now being able to pursue it." Billy's art has been purchased for thousands of dollars and he has earned a respect and appreciation by the art community as well as the public.

Billy Dee Williams is a man who truly enjoys life. He is optimistic, energetic, and, of course, very talented. With a warm and friendly smile, Billy is easy to talk to. He admits that he likes to keep busy and very seldom finds free time — painting and acting are his outlets for relaxation.

The Lucasfilm Fan Club recently took some time out of this busy actor/painter's schedule to discuss his role in the *Star Wars* films and his passion for painting the world around him.

BILLY DEE WILLIAMS

The Life & Times of Lando Calrissian

Billy, how did you get started in acting?

My mother was the one who got me into this stupid business! (Laughter) I started when I was six-and-a-half years old on Broadway. My mother was an aspiring opera singer. She studied for many years. She was interested in going to Hollywood and all of that. She was a very pretty woman. She was gorgeous. But she loved her children more than she loved show business, so she stayed with us. Lucky for us!

She was working at the Lysium theatre as a secretary. They were putting on a production at the time and they were

"Yeah...I'm an actor!" So they took me and worked with me for two weeks. I thought acting was just totally ridiculous, but they said I had an ability and a talent and that I should someday think about studying acting. I didn't get that role, Lou Gossett, Jr. did. But when I left high school, I got a scholarship to the National Academy of Design for the Fine Arts. I spent two years there painting. At some point, I reintroduced myself to acting by doing extra work on television. Things just fell together. I never pursued it, it somehow pursued me. I always figured I was pretty much destined for all this. My whole life has revolved around creativity.

How would you describe your experience of working on *The Empire Strikes Back* and *Return of the Jedi*?

It was one of the finest experiences I've ever had in my life. Lucasfilm is like a family. The whole idea of family is something that is very important to me. I've been very fortunate in being connected with people in that capacity. What really impressed me were the extraordinary people that George Lucas surrounds himself with. I think that somehow reflects on his extraordinary approach to life.

How did you get the role of Lando?

They asked me to play the character and I had a meeting with Irvin Kershner, who came to my house, and we sat and talked and he found out I was interested in eastern philosophy because I had embraced Buddhism back in the '60's. As a result of that talk, I ended up in the movie. I was very fortunate.

I remember I got real excited about the character because it was a real departure for me in that it was not a stereotypical kind of character. That always excites me.

Had you seen the first *Star Wars* film before working on *Empire*?

I had seen it, yeah. But I thought *Empire* was the best of the three. It was done very, very well. I think it was the best, production-wise.

What lasting memories do you have of



looking for a little boy for this particular role and it turned out that my mother had this little boy who was kind of a ham! (Laughter) I went and auditioned and that's how I started.

Did you continue acting through high school?

No, luckily I didn't. I think every kid should go to school and be a kid and I was growing pretty fast. When I was seventeen, I was reintroduced to acting. I was bumming a cigarette in high school one day and pretending I was Marlon Brando, when this director and producer were scouting around for a boy for a production they were going to do on Broadway called *Take A Giant Step*. They found me, and asked me if I was an actor and I kind of looked at them and said,



**STAR
WARS**



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LUCASFILM FAN CLUB

MERCHANDISE CATALOG



Yoda Hologram Watch (LYW)

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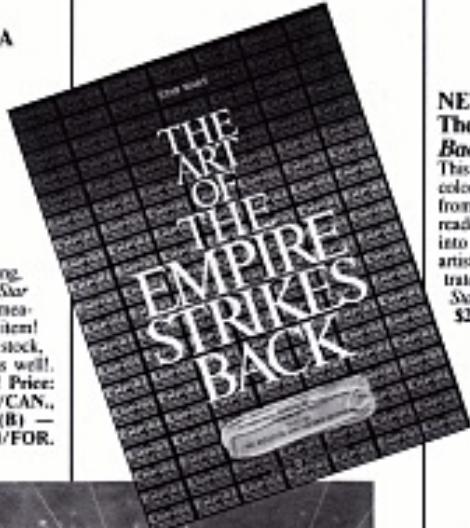
NEW! Star Wars Novel Cover Poster (LP17A & B)

This gorgeous poster by artist Tom Jung, taken from the cover of the new Star Wars novel, *Heir To The Empire*, measures 22 X 28 and is a real collector's item! Printed on 100 lb. montezuma cover stock, this poster can be ordered signed as well. Don't miss this brand new poster! Price: unsigned (A) — \$8.00/U.S., \$9.00/CAN., \$10.00/FOR. Price: signed (B) — \$25.00/U.S., \$26.00/CAN., \$27.00/FOR.



New!! Star Wars/ Darth Vader T-Shirt (L95)

Enter into the dark side of the Force when you wear this black, pre-shrunk, 100% cotton, special "foil" printed T-shirt with Darth Vader and the Star Wars logo printed in "foil" blue, silver and gold. One of the best Star Wars shirts ever produced! Available in adult sizes S, M, L & XL. Price: \$16.95/U.S., \$17.95/CAN., \$18.95/FOR.



NEW! The Art Of *The Empire Strikes Back* (L108)

This gorgeous, 176 page book features full-color pre-production illustrations and photos from the blockbuster film. It displays for the reader all the pre-production art that went into the design and look of *Empire* by such artists as Ralph McQuarrie. Lavishly illustrated, this is definitely a MUST for your Star Wars collection! Price: \$19.95/U.S., \$20.95/CAN., \$21.95/FOR.





Star Wars Trilogy Postcards

Relive the adventure of the Star Wars saga when you mail these postcards depicting various scenes from each film to your friends. Each set also contains a postcard of the film's movie poster. PRICE:

SW Set (11 postcards)
\$7.50/U.S., \$8.50/CAN., \$9.50/FOR.
ESB Set (7 postcards)
\$5.00/U.S., \$6.00/CAN., \$7.00/FOR.
ROTJ Set (7 postcards)
\$5.00/U.S., \$6.00/CAN., \$7.00/FOR.

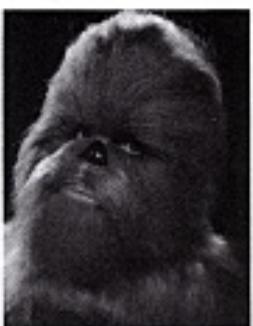
NEW



**MASTERCARD/
VISA
ORDERS ONLY
1-800-TRUE-FAN**



Star Wars 1991 Calendar (LSC)
Bring the epic trilogy to life with this beautiful twelve month calendar. Quantities limited. Price: \$9.95/U.S., \$10.95/CAN., \$11.95/FOR.



Star Wars Masks (L26A-G)

These fantastic replicas from the Star Wars saga can be proudly displayed at home or worn to the next galactic party! Price:

- (L26A) Darth Vader (Plastic) \$58.00/U.S., \$59.00/CAN., \$60.00/FOR.
- (L26B) Stormtrooper (Plastic) \$72.00/U.S., \$73.00/CAN., \$74.00/FOR.
- (L26C) Chewbacca (Rubber) \$96.00/U.S., \$97.00/CAN., \$98.00/FOR.
- (L26D) Cantina Band Member (Rubber) \$60.00/U.S., \$61.00/CAN., \$62.00/FOR.
- (L26E) Yoda (Rubber) \$40.00/U.S., \$41.00/CAN., \$42.00/FOR.
- (L26F) Admiral Ackbar (Rubber) \$60.00/U.S., \$61.00/CAN., \$62.00/FOR.
- (L26G) Wicket W. Warrick (Rubber) \$72.00/U.S., \$73.00/CAN., \$74.00/FOR.



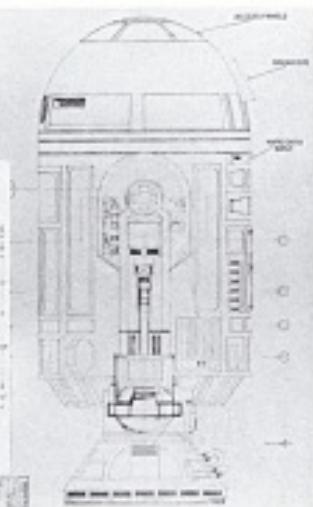
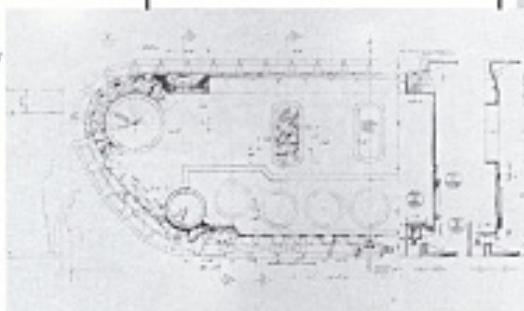
Star Wars Trilogy Pins (L24A-F)

Each pin is approximately 1 x 1 and looks great anywhere! Price Each: \$5.00/U.S., \$5.50/CAN., \$6.00/FOR.

- (L24A) Star Wars Logo
- (L24B) Empire Strikes Back Logo
- (L24C) Return of the Jedi Logo
- (L24D) R2D2
- (L24E) C3PO
- (L24F) Darth Vader
- (L23) 10th Anniversary Star Wars

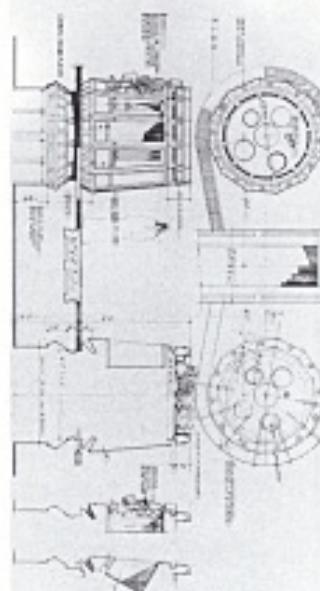
Star Wars Blueprints (L22)

Features many of the designs (Sandcrawler, R2-D2, etc.) used in *Star Wars: A New Hope* for any collector! Price: \$6.95/U.S., \$7.95/CAN., \$8.95/FOR.



The Empire Strikes Back 10th Anniversary Bronze Yoda Sculpture (LYB)

Commemorate ten years of *The Empire Strikes Back* by purchasing one of the fifty 9 inch tall limited-edition bronze Yoda Sculptures. Each comes with an individually numbered brass plaque. A very rare collectible! Price: \$590.00/U.S., CAN., & FOR.





(LP9)

All posters measure 27 x 41 inches unless otherwise indicated, and are mailed in a sturdy tube.

10th Anniversary Star Wars Style-B Poster (LP9)

This beautiful limited edition Drew Struzan poster is printed on 100% rag archival paper, and is a perfect addition to any collection. Get it now! Price: \$50.00/U.S., \$51.00/CAN., \$52.00/FOR.



Signed 10th Anniversary Empire Strikes Back Style-A Poster (LP8)
Artist Larry Noble created this poster over ten years ago, but it was never produced. Add it to your collection now! Quantity limited. Price: \$25.00/U.S., \$26.00/CAN., \$27.00/FOR.



**CALL
1-800-TRUE-FAN
MASTERCARD/
VISA ONLY!**

NEW!

Return of the Jedi Collage Poster (LP13)

Relive the excitement of the third Star Wars film with this poster depicting many of the scenes from *Return of the Jedi*. Price: \$5.00/U.S., \$6.00/CAN., \$7.00/FOR.



Empire Strikes Back Poster (LP12)

This beautiful 24 x 33 inch poster featuring colorful artwork of the *Empire Strikes Back* is a perfect addition to any collection. Price: \$8.00/U.S., \$9.00/CAN., \$10.00/FOR.



10th Anniversary *Empire Strikes Back* Gold Mylar Poster (LP5)

This gorgeous poster has been limited to 500 to keep them a very rare collectible. Order now! Quantity limited. Price: \$180.00/U.S., \$181.00/CAN., \$182.00/FOR.



(L20A)



NEW!

Return of the Jedi Cast Poster (LP14)

Help crush the Empire when you buy this Jedi Poster, featuring the heroes of the rebellion on Endor. Price: \$5.00/U.S., \$6.00/CAN., \$7.00/FOR.

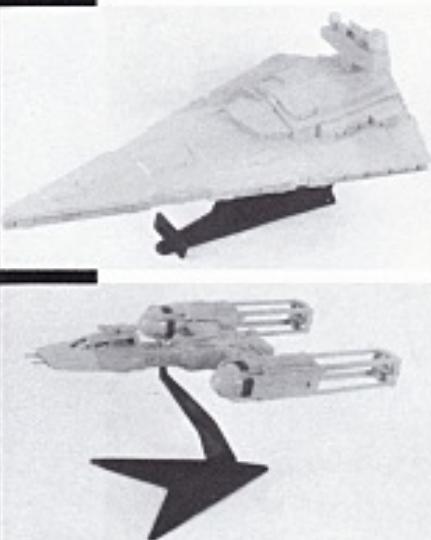
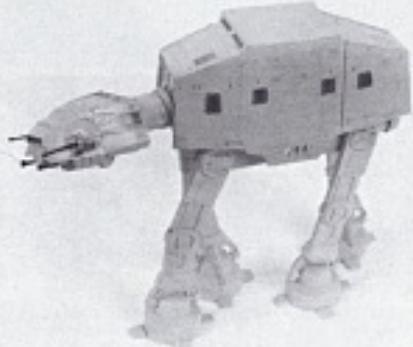


(L20C)

Star Wars Trilogy Movie Posters (L20A-C)

These are 24" x 36" inch reproductions of the release posters from our favorite film trilogy.

Order Now!
Price Each:
\$8.00/U.S.,
\$9.00/CAN.,
\$10.00/FOR.



PATCHES!



(L73)



(L28)



(L77)



(L78)



Star Wars Model Kits
(L25A-L25K)

- (L25A) Snowspeeder \$8.95/U.S., \$9.95/CAN., \$10.95/FOR.
- (L25B) Star Destroyer \$11.95/U.S., \$12.95/CAN., \$13.95/FOR.
- (L25C) Tie Fighter \$8.95/U.S., \$9.95/CAN., \$10.95/FOR.
- (L25D) Millenium Falcon \$16.95/U.S., \$17.95/CAN., \$18.95/FOR.
- (L25E) X-Wing Fighter \$8.95/U.S., \$9.95/CAN., \$10.95/FOR.
- (L25F) AT-AT \$7.95/U.S., \$8.95/CAN., \$9.95/FOR.
- (L25G) Speeder Bike \$6.95/U.S., \$7.95/CAN., \$8.95/FOR.
- (L25H) Tie Interceptor (Snap-Kit) \$5.95/U.S., \$6.95/CAN., \$7.95/FOR.
- (L25I) X-Wing Fighter (Snap-Kit) \$5.95/U.S., \$6.95/CAN., \$7.95/FOR.
- (L25J) A-Wing Fighter (Snap-Kit) \$5.95/U.S., \$6.95/CAN., \$7.95/FOR.
- (L25K) Y-Wing Fighter (Snap-Kit) \$5.95/U.S., \$6.95/CAN., \$7.95/FOR.



CALL
1-800-TRUE-FAN
MASTERCARD/
VISA ONLY!



(L74)



(L76)



(L75)

Star Wars Patches
(L28,L73,L74,L75,L76,L77)

The Force will be with you when you order these beautifully embroidered Star Wars Patches.

- (L28) Star Wars \$5.00/U.S., \$5.50/CAN., \$6.00/FOR.
- (L73) Star Wars \$4.00/U.S., \$4.50/CAN., \$5.00/FOR.
- (L74) A New Hope \$8.00/U.S., \$8.50/CAN., \$9.00/FOR.
- (L75) Empire Strikes Back \$4.00/U.S., \$4.50/CAN., \$5.00/FOR.
- (L76) Return of the Jedi \$6.00/U.S., \$6.50/CAN., \$7.00/FOR.
- (L77) Return of the Jedi w/Yoda \$8.00/U.S., \$8.50/CAN., \$9.00/FOR.
- (L78) Empire Strikes Back 10th Anniv. \$8.00/U.S., \$9.00/CAN., \$10.00/FOR.

STAR WARS ROLEPLAYING

Star Wars Roleplaying Game (L80)

Everything you need to enter the Star Wars universe in this book from West End Games! A game simple enough for novices, yet detailed enough to satisfy even the most avid fan. Price: \$20.00/U.S., \$21.00/CAN., \$22.00/FOR.



Star Wars Sourcebooks (L81A-C)

A wealth of useful and fascinating information on the Star Wars universe can be found in these source books. Price: \$20.00/U.S., \$21.00/CAN., \$22.00/FOR.

(L81A) Star Wars Sourcebook

(L81B) Imperial Sourcebook

(L81C) Rebel Alliance Sourcebook

Star Wars Campaign Pack (L82)

West End Games brings us this useful Gamester's aid for Star Wars: The Roleplaying Game. It includes a 4-panel, full-color player/game master screen with charts, tables, and reference material from both the roleplaying game and sourcebook, a 21 x 33 inch starship diagram, and a 32-page book describing how to set up and run a Star Wars Campaign. Price: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

Star Wars Roleplaying Adventures (L83-L84M)

(L83) Tatooine Masque: Ruthless bounty hunters, rebel agents, and an Imperial Star Destroyer clash in the hunt for an elusive hero in the desert wastes of Tatooine. Price: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

(L84A) Strikeforce: Starship Battle: Imperial Starfighters in the wastes of space, chase deadly probes through asteroid storms, and go up against a heavily-armed escort freighter in this explosive Star Wars Adventure. Price: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

(L84B) Bark for the Golden Sun: On the legendary water world of Sodri, warring high priests, a missing Alliance agent, and Imperial shock troops become entangled in the search for the mystical secret of the Golden Sun. Price: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

(L84C) Starfall: Nine hundred meters of twisted, battle-torn Star Destroyer stand between Rebel heroes and freedom in this disaster-filled Star Wars adventure. Price: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

(L84D) Oberspace: Only with the help of their captured Imperial prisoners can the Rebels find a way out of oterspace before something else finds them. Price: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.



(L84E) Stranger Host: The Rebels find themselves mediating between two warring races of galactic garbage collectors. Price: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

(L84F) Riders of the Machine: A mission to rendezvous with a top Rebel spy goes wrong. Price: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

(L84G) Oberspace II: Invasion: The dread Charge, destroyers of worlds, have found their way into realspace! If they are not stopped, the galaxy will surely die. Price: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

(L84H) Crisis on Cloud City: A restful stop at Bespin's Cloud City becomes a murder mystery that the Rebel heroes must solve before the city in the clouds is destroyed. Price: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

(L84I) Black Ice: The Empire will do everything in its power to protect her. The Rebels must take her — or die in the attempt. Price: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

(L84J) Snowspeeder Luck: It started as a simple planetary stop on Ord Mantell for some rest and relaxation. But now the Princess is missing and a knee-high droid is challenging Han to a transgalactic race — With Leia's life as the prize! Price: \$13.00/U.S., \$14.00/CAN., \$15.00/FOR.

(L84K) Game Chambers of Queso: This new Star Wars adventure from West End Games is in stock, but was not available for preview. Don't keep that from letting you order now! Price: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

(L84L) Das Coordinates: Another Star Wars adventure in stock, but unavailable for preview. Price: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

(L84M) Death in the Undercity: Another Star Wars adventure in stock, but unavailable for preview. Price: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

(L85) Star Warriors Board Game: This simple to learn, yet highly accurate board game allows you to recreate the great space battles from the Star Wars saga. Price: \$25.00/U.S., \$26.00/CAN., \$27.00/FOR.

(L86) Assault on Hoth Board Game: Fast-paced action pits the attacking Imperial Army against the defending Rebel forces. Price: \$25.00/U.S., \$26.00/CAN., \$27.00/FOR.

(L87) Battle for Endor Board Game: This solitaire board game uses the unique card and combat system developed in *Assault on Hoth* to recreate the epic battle from *Return of the Jedi*. Price: \$25.00/U.S., \$26.00/CAN., \$27.00/FOR.

(L89) Escape from the Death Star Board Game: Take the role of one of the heroes and find your way off the battle station before the Imperials close in. Price: \$25.00/U.S., \$26.00/CAN., \$27.00/FOR.

Star Wars Galaxy Guides (L92A-F)

(L92A) Galaxy Guide 1: A New Hope: Detailed creature and character profiles from the first Star Wars movie. Price: \$13.00/U.S., \$14.00/CAN., \$15.00/FOR.

(L92B) Galaxy Guide 2: Yavin & Bespin Planet Profiles: Price: \$13.00/U.S., \$14.00/CAN., \$15.00/FOR.

(L92C) Galaxy Guide 3: The Empire Strikes Back: Peek at the second Star Wars movie, featuring heroes like the Hoth Rebels and Lando Calrissian, plus villains like General Veers and bounty hunter Boba Fett. Price: \$13.00/U.S., \$14.00/CAN., \$15.00/FOR.

(L92D) Galaxy Guide 4: Alien Races: Join us on an excursion into the bizarre world of Star Wars aliens. Price: \$13.00/U.S., \$14.00/CAN., \$15.00/FOR.

(L92E) Galaxy Guide 5: Return of the Jedi: This film is detailed in an 80-page galaxy guide. Price: \$13.00/U.S., \$14.00/CAN., \$15.00/FOR.

(L92F) Galaxy Guide 6: Tramp Freighters: This Star Wars supplement contains information on free traders (such as Han Solo), rules for designing and upgrading light freighters, trading, smuggling, and more. Price: \$13.00/U.S., \$14.00/CAN., \$15.00/FOR.



Star Wars Miniatures (L87A-L87N)

These sets of ten (unless otherwise indicated) rule sets for miniatures are perfect to bring your battles between the Rebel Forces and the Empire to life. Price Each: \$12.00/U.S., \$13.00/CAN., \$14.00/FOR.

- A. Heroes of the Rebellion
- B. Imperial Forces
- C. Bounty Hunters
- D. A New Hope
- E. The Empire Strikes Back
- F. Stormtroopers
- G. Rebel Characters
- H. Cantina Aliens
- I. Return of the Jedi
- J. Jabba's Palace (8 Figures)
- K. Rancor Pit (2 Figures)
- L. Rebel Troopers
- M. Imperial Troopers
- N. Zero G Assault Troopers

Star Wars Lightsaber Dueling Pack (L88)

Lightsabers clash as Luke Skywalker battles Darth Vader for the fate of the galaxy. Price: \$12.00/U.S., \$13.00/CAN., \$14.00/FOR.

Star Wars Starfighter Battle Book (L89)

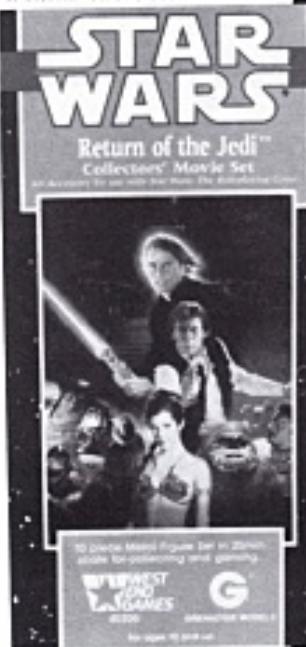
This two-player game pits a Rebel X-wing starfighter against an Imperial TIE Interceptor in a challenging game of space combat. Price: \$25.00/U.S., \$26.00/CAN., \$27.00/FOR.

Star Wars Rules Companion (L91)

This supplement provides new and advanced rules for Star Wars: The Roleplaying Game!

Price: \$15.00/U.S., \$16.00/CAN., \$17.00/FOR.

I. Return of the Jedi



INDIANA JONES



(L96)

Indy Copper Logo T-Shirt (L96)
This gorgous black, pre-shrunk 100% cotton T-shirt sports the Indiana Jones logo, plus the hat and whip design printed in puff foil bronze ink. Available in adult sizes S, M, L & XL. Price: \$16.95/U.S., \$17.95/CAN., \$18.95/FOR.



Indy Plane/The Legend T-Shirt (L97)

Fly off to adventure in this black, 100% cotton T-shirt with the colorful Plane/The Legend design on the back and Indy logo pocket-sized on front. Available in adult sizes S, M, L & XL. Price: \$16.95/U.S., \$17.95/CAN., \$18.95/FOR.

(L100)

NEW

(L97)



back

(L99)



Young Indy's U.S. Expedition Team Sweatshirt (L99)

This 50/50 blend black sweatshirt also has the plane over Egypt design, plus real metal propellers to spin. Perfect for your young Indy at home. Available in children's sizes 2, 4, 6 & 8. Price: \$28.00/U.S., \$29.00/CAN., \$30.00/FOR.



Indiana Jones Postcard T-Shirt (L100)

Imported from Indy's Adventure Outpost, this white, 100% cotton T-shirt features colorful postcards from Indy's adventures all over the world. Available in adult sizes S, M, L & XL. Price: \$18.00/U.S., \$19.00/CAN., \$20.00/FOR.

(L45A)



Indiana Jones Cafe T-Shirt (L45A)

Relax in the Cafe of your choice in this white, 100% cotton T-shirt, featuring Indy in a cafe on the back and the Indy plane logo, pocket sized, on the front. Quantities limited. Available in adult sizes S, M & L. Price: \$12.50/U.S., \$13.50/CAN., \$14.50/FOR.

Indiana Jones Archaeological Map T-Shirt (L101)

Plan your next archaeological adventure to the Middle East with this white, 50/50 blend T-shirt with colorful Mid-East map design. Available in adult sizes S, M, L & XL. Price: \$16.00/U.S., \$17.00/CAN., \$18.00/FOR.



Indiana Jones and the Last Crusade T-Shirt (L52)

The *Indiana Jones and the Last Crusade* logo leaps off this white, 100% Cotton T-shirt. The Fall color logo is printed "pocket size" on the front and full on the back. Adult Sizes: M & L. Price: \$12.50/U.S., \$13.50/CAN., \$14.50/FOR.

(L52)

(L101)

NEW

Indiana Jones and the Last Crusade Hats (L58B,C,H,I)

Don't step into another adventure without one of these four Indiana Jones fedoras. It's the perfect way to top off your next excursion into excitement! Order Now!

(L58B) Fedora, brown 100% wool
felt, pinch front with ribbon band & bow — Price: \$35.00/U.S., \$36.00/CAN., \$37.00/FOR.

(L58C) Fedora, brown genuine fur felt,
pinch front with ribbon band & bow — Price: \$78.00/U.S., \$79.00/CAN., \$80.00/FOR.

(L58H) Indiana Jones Big Brim Twill
Safari, khaki color with Indy pin — Price:
\$34.95/U.S., \$35.95/CAN., \$36.95/FOR.

(L58I) Indiana Jones Sisal Straw with
lady pin on grosgrain band — Price:
\$25.00/U.S., \$26.00/CAN., \$27.00/FOR.

NOTE: To select your correct hat size just measure the circumference of your head in inches and match it up to the following chart:
Inches: (21½-21¾ = S), (22¼-22½ = M),
(23-23½ = L), (23¾-24 = XL) Hat Sizes:
S-(6½-6¾), M-(7-7¼), L-(7 ½-7¾), XL-
(7½-7¾).

Indiana Jones Embroidered Cap (L68)

This long-billed beige cotton twill cap features the *Indiana Jones* logo with a plane circling the Earth. Embroidered in five colors. Price: \$15.00/U.S., \$16.00/CAN., \$17.00/FOR.

Indiana Jones and the Last Crusade Cap (L58F)

This tan, cotton twill cap sports the embroidered movie logo from Indy's third big screen adventure. Price: \$15.00/U.S., \$16.00/CAN., \$17.00/FOR.

Indiana Jones Emblem Cap (L58G)

This gray cotton twill cap features a woven emblem with the Indy on horse design. Ride off to adventure! Price: \$8.00/U.S., \$9.00/CAN., \$10.00/FOR.



(L68)



(L58G)



(L58F)

Indiana Jones Khyber-Bowie Knife (L44)

Folks, this is the real thing! This 24" inch knife features an 18" inch stainless steel Khyber-Bowie Style blade (with the Indiana Jones signature etched on one side) with a solid brass spine, a 6 inch dark brown hardwood handle, a sculpted solid brass finger guard and eagle head pommel and comes with a heavy duty leather sheath. We will require a release that says you are at least 18 years of age to purchase this product. Price: \$99.95/U.S., \$102.95/CAN., \$104.95/FOR.

Indiana Jones Leather Rucksack/Duffle Bags (L37A-B)

Travel in style with these luxurious Indiana Jones top grain soft leather rucksacks and duffle bags. The rucksack (measuring 17.5" X 10" X 10") has an easy access back zipper pouch, double adjustable belt strap plus a handy rope top tie. The duffle bag (measuring 15.5" X 12" X 6.5") has an adjustable leather shoulder strap and the inside has a water repellent nylon lining. Price (Each): \$75.00/U.S., \$76.00/CAN., \$77.00/FOR.

(L37A) Indiana Jones Leather Rucksack

(L37B) Indiana Jones Duffle Bag



Indiana Jones Bandana (L65)

Wipe the sweat from your brow or keep the dust out of your hair with this dark green bandana featuring a print in three colors. Price: \$4.95/U.S., \$5.45/CAN., \$5.95/FOR.



Indiana Jones Leather Fanny Pack (L43)

Perfect for those bike trips, hikes or simply a walk through the local mall. Price: \$19.95/U.S., \$20.95/CAN., \$21.95/FOR.



Indiana Jones Adventure Kit (L69)

Your kit includes a zipper pack with an adjustable strap, a plastic visor with a sweat band and flip-down sun-shades, a digital watch, an AM/FM clip-on radio with ear plugs, and a safari shirt (only available in X-large), and a fanny pack with adjustable strap! All six items have the *Pop! Indiana Jones and the Last Crusade* logos and are mostly khaki in color. This is a one-of-a-kind collectible! Quantities limited. Order Now!

\$60.00/U.S., \$62.50/CAN., \$65.00/FOR.

NEW!

Indiana Jones and the Last Crusade Leather Jacket (L59A)

This is the same style leather jacket seen on Indy in all three movies. The jacket is brown leather (barrier cow distressed, 27½ inch length, concealed zipper fly front, adjustable side buckles, inverted back with side pleats). AVAILABLE IN MEN'S SIZES: S, M, L & XL. (This jacket runs on the large side! If you would normally wear a large, order a medium!) Price: \$295.00/U.S., \$300.00/CAN., \$305.00/FOR.

LP15



**Indiana Jones 10th Anniversary One-Sheet
(LP15A & B)**

Celebrate 10 years of Indy with this 27 X 41 one-sheet from Indy's first adventure! Drawn by artist Drew Struzan, this beautiful poster will have a limited number signed by the artist himself and printed on Quintencence cover stock. A true collector's piece! Price: unsigned (A) — \$8.00/U.S., \$9.00/CAN., \$10.00/FOR. Price: signed (B) — \$25.00/U.S., \$26.00/CAN., \$27.00/FOR.

NEW!

Indiana Jones Paperback Novel Poster (LP16A & B)

The cover of the new Indiana Jones paperback novel has now been produced as a poster! With art by Drew Struzan (*The Last Crusade*), this 22 X 28 poster is printed on 100 lb. montecello cover stock and is a beautiful addition to your Indiana Jones collection! You can also order this poster signed by the artist! Price: unsigned (A) — \$8.00/U.S., \$9.00/CAN., \$10.00/FOR. Price: signed (B) — \$25.00/U.S., \$26.00/CAN., \$27.00/FOR.

NEW!

LP16



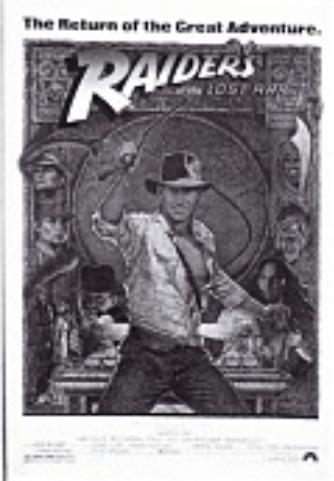
Raiders of the Lost Ark Release Poster (LP3)

This 27 X 40 inch reprint is exactly the same as the original. Quantities limited! Price: \$8.00/U.S., \$9.00/CAN., \$10.00/FOR.



LP3

LP4



Indiana Jones and the Last Crusade Release Poster (LP2)

This is another 27 X 40 inch original one-sheet. Be sure to complete your collection! Price: \$8.00/U.S., \$9.00/CAN., \$10.00/FOR.

LP1



L53A

Indiana Jones and the Last Crusade Posters (L53A-C)

Each of these posters measure 21 x 32 inches and has the Indiana Jones and the Last Crusade logo. Price: Each \$5.00/U.S., \$6.00/CAN., \$7.00/FOR.
(L53A) Indy
(L53B) Young Indy
(L53C) Indy on Horse

L53A

Indiana Jones and the Last Crusade Advance Poster (LP1)
This 27 X 40 original advance one-sheet is perfect for the collector and fan alike. Order now! Price: \$8.00/U.S., \$9.00/CAN., \$10.00/FOR.



LP2



Indiana Jones and the Last Crusade Japanese Release Poster (LP7)
This would be a great addition to your collection of Indy Art. Order now! Quantities limited. Price: \$20.00/U.S., \$21.00/CAN., \$22.00/FOR.

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Indiana Jones and the Last Crusade Button Set (L46)

These six 1 1/4 inch buttons are a fine addition to anyone's Indy collection. Price: \$5.00/U.S., \$6.00/CAN., \$7.00/FOR.



Indiana Jones Pen and Pad Set (L66)

This black pen features the stylized hat and whip symbol in gold and the tan notepad features the same symbol. Price: \$4.95/U.S., \$5.95/CAN., \$6.95/FOR.



Indiana Jones and the Last Crusade Book on Tape (L47)

William Conrad narrates the story and brings all the excitement of the latest *Indiana Jones* movie thriller on this three-hour recording. Price: \$14.95/U.S., \$15.95/CAN., \$16.95/FOR.

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Indiana Jones Beach Towels (L49A-B)

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(L49A) Indy on Horse
(L49B) Plane



Indiana Jones and the Last Crusade Pins (L48A-E)

These attractive full color, laminated, die-cut, photo-quality pins are sure to catch everyone's eye. Price:

- (L48A) Indy: \$3.00/U.S., \$3.50/CAN., \$4.00/FOR.
- (L48B) Large Indy/Prof. Jones Artwork Collage: \$3.00/U.S., \$3.50/CAN., \$4.00/FOR.
- (L48C) Small Indy/Prof. Jones Artwork Collage: \$2.50/U.S., \$3.00/CAN., \$3.50/FOR.
- (L48D) Indy on Horse: \$2.50/U.S., \$3.00/CAN., \$3.50/FOR.
- (L48E) Plane/The Legend: \$2.50/U.S., \$3.00/CAN., \$3.50/FOR.

Indiana Jones and the Last Crusade Magnets (L48AM-L48EM)

These are exactly the same as the pins, except you can stick them on your fridge! Price:

- (L48AM) Indy: \$3.00/U.S., \$3.50/CAN., \$4.00/FOR.
- (L48BM) Large Indy/Prof. Jones Artwork Collage: \$3.00/U.S., \$3.50/CAN., \$4.00/FOR.
- (L48CM) Small Indy/Prof. Jones Artwork Collage: \$2.50/U.S., \$3.00/CAN., \$3.50/FOR.
- (L48DM) Indy on Horse: \$2.50/U.S., \$3.00/CAN., \$3.50/FOR.
- (L48EM) Plane/The Legend: \$2.50/U.S., \$3.00/CAN., \$3.50/FOR.

Indiana Jones — The Legend Mug (L38)

The Indiana Jones legend continues with this colorful porcelain mug featuring the Plane/The Legend logo. Perfect for home or office. Price: \$4.95/U.S., \$5.95/CAN., \$6.95/FOR.

L38



NEW

L49A



L49 B

INDIANA JONES

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NEW!

Indiana Jones and the Peril at Delphi (L106)

Follow Indy's continuing adventures (this one set in Greece) in this first of four new Indy novels by writer Rob MacGregor. Price: \$3.95/U.S., \$4.95/CAN., \$5.95/FOR.



Young *Indiana Jones* Adventure Novels (L36A-D)

Follow Young Indiana Jones as he solves exciting mysteries as only Indy can! For young readers, each book contains an index of other books that will promote further reading on the particular subject matter that challenges Young Indy in each story! Price Each: \$2.95/U.S., \$3.45/CAN., \$3.95/FOR.

- (L36A) *Young Indiana Jones and the Plantation Treasure*
- (L36B) *Young Indiana Jones and the Tomb of Terror*
- (L36C) *Young Indiana Jones and the Circle of Death*
- (L36D) *Young Indiana Jones and the Secret City*



Indiana Jones and the Last Crusade Postcards (L56)

18 different 4 x 6 inch postcards with scenes from *Indiana Jones and the Last Crusade* make this set of postcards an exciting addition to your Indy collection. Price: \$13.50/U.S., \$14.00/CAN., \$14.50/FOR.

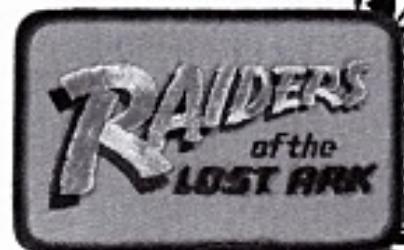


Indiana Jones and the Last Crusade Puzzle (L67)

This 500 piece puzzle from Milton Bradley will keep you busy for hours as you recreate the release poster from Indy's third and final adventure. Price: \$8.95/U.S., \$9.95/CAN., \$10.95/FOR.

Indiana Jones Viewmaster 3D Gift Set (L57)

See Indy like you've never seen him before — in 3 Dimensions! Price: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.



(L71)



(L72)



(L50)



MERCHANDISE

NEW!

(L104)



**NEW!!
ILM T-Shirts
(L103-105)**
You wanted it, now it can be yours! By popular demand, The Lucasfilm Fan Club has three different brand-new T-shirts for ILM (Industrial Light & Magic) —

Lucasfilm's special effects wizards! Order these popular shirts now and create magic of your own! NOTE: All these shirts are available in adult sizes S, M, L & XL.

(L103) ILM Crew Shirt — this beautiful black T-shirt has Industrial Light & Magic radiating from blue to silver on the front and the back reads "Visual Effects Crew." Price: \$14.95/U.S., \$15.95/CAN., \$16.95/FOR.

(L104) ILM Logo Shirt — This is the most requested shirt! The ILM "Magician" logo printed in full color on the front of this beautiful white shirt while the back has the words "Industrial Light & Magic, Marin Co. California." Price: \$14.95/U.S., \$15.95/CAN., \$16.95/FOR.

(L105) ILM Triangle Shirt — this gorgeous black shirt reads "Industrial Light & Magic" with the silver ILM letters intertwined with an orange, pink and blue triangle. A really eye-catching shirt! Price: \$14.95/U.S., \$15.95/CAN., \$16.95/FOR.



(L105)

NEW!



(L103)

The Lucasfilm Fan Club Logo Shirt (L02)

This beautiful 50/50 blend shirt featuring the Lucasfilm Logo in 4 colors is available on a white T-shirt only. Order Today! Adult Sizes: S, M, L & XL. Price: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.



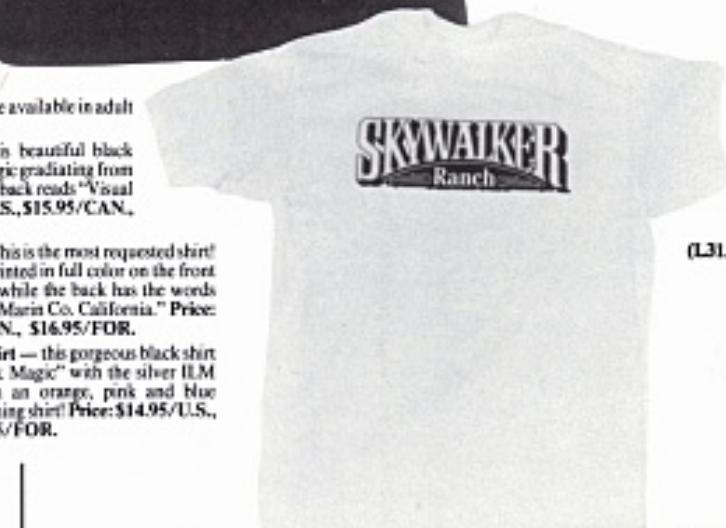
Skywalker Ranch T-Shirts (L31A-C)

The next best thing to being at Skywalker Ranch is owning an official Skywalker Ranch T-shirt. These 100% cotton T-shirts are available in two different colors. Adult Sizes: S, M, L & XL. Price: \$12.00/U.S., \$13.00/CAN., \$14.00/FOR.

(L31A) White w/Dk. Blue Logo
(L31C) Black w/Turquoise Logo

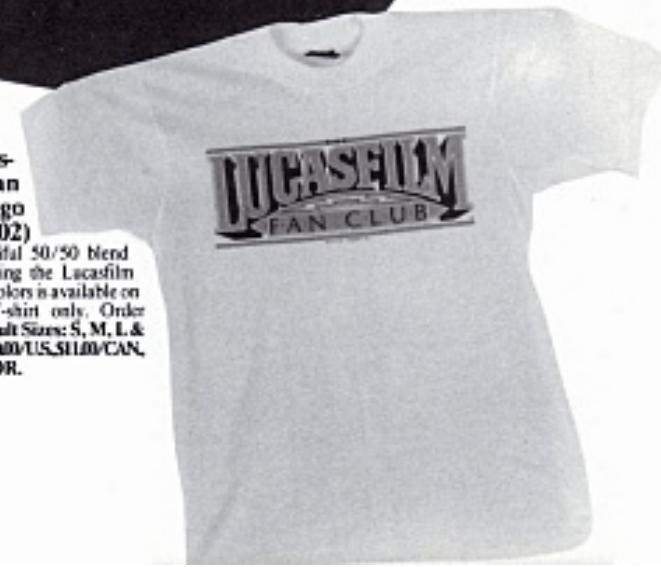


(L31A)



THX T-Shirts (L30)

"The Audience Is Listening" ...read the back of this 100% cotton, long-sleeve, black, Hanes Beefy-T T-shirt. The logo across the front will let everyone know your preferred brand of theater sound — Lucasfilm's THX! Adult Sizes: S, M, L & XL. Price: \$16.00/U.S., \$17.00/CAN., \$18.00/FOR.





(L32)



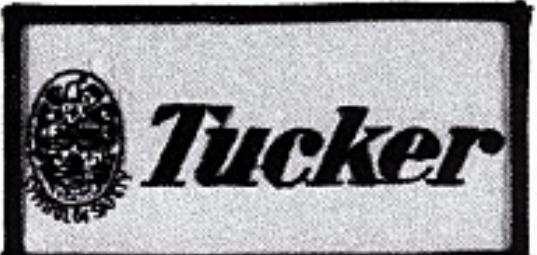
(L33)



PATCHES!

Tucker Patch (L40)

The Tucker car may not have survived, but by wearing this Tucker patch you can show that the American Dream is still alive and well. \$4.00/U.S., \$4.50/CAN., \$5.00/FOR.



NEW



Lucasfilm Related Patches (L01, L32, L33)

Show the appreciation you feel for the hours of entertainment Lucasfilm has provided you by ordering these Lucasfilm related patches now!

(L01) The Lucasfilm Fan Club — \$2.00/U.S., \$2.50/CAN., \$3.00/FOR.

(L33) Lucasfilm Ltd. — \$6.00/U.S., \$6.50/CAN., \$7.00/FOR.

(L32) Skywalker Ranch — \$6.00/U.S., \$6.50/CAN., \$7.00/FOR.

Willow Patch (L18)

Experience magic and wonder when you wear this embroidered patch from the film Willow. Price: \$2.00/U.S., \$2.50/CAN., \$3.00/FOR.

W·I·L·L·O·W™



Willow Novelization (L10)

Ballantine Books' novelization of the film by noted fantasy author Wayland Drew! This version of the novel includes an 8 page insert full of exciting color photos from the picture. Price: \$3.95/U.S., \$4.95/CAN., \$5.95/FOR.

(L11)

(L12)

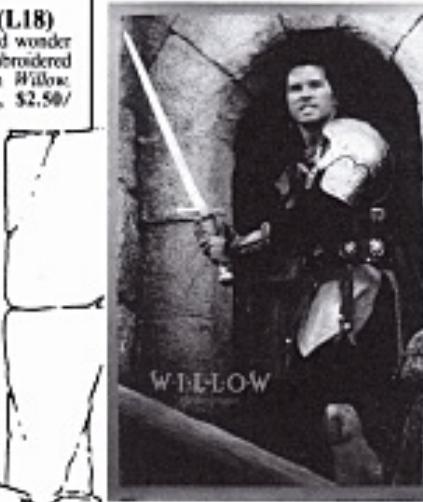


The Willow Game (L08)

Fearsome monsters, fabulous treasures, transformation spells, objects and places of power are all part of your quest to deliver the baby to fabled Tir Asleen in this exciting adventure board game. Price: \$29.95/U.S., \$30.95/CAN., \$31.95/FOR.

Madmartigan Poster (L05)

The adventurous rogue, Madmartigan, is brought to full life in this 23 x 35 inch poster. Price: \$8.00/U.S., \$8.00/CAN., \$7.00/FOR.



Madmartigan Mural Poster (L06)

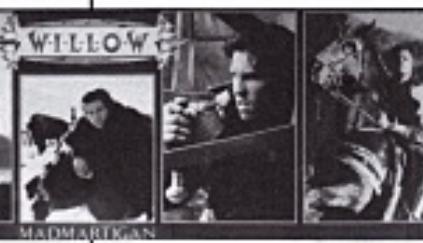
This 26 x 74 inch horizontal poster displays scenes from Willow featuring the heroic Madmartigan in glorious full-color. Price: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

Willow Movie Magazine (L11)

Go behind the scenes on the making of Willow. Price: \$3.95/U.S., \$4.95/CAN., \$5.95/FOR.

Willow Poster Magazine (L12)

Ten exciting, full-color posters can be yours when you order the Starlog Willow Poster Magazine. Price: \$3.75/U.S., \$4.75/CAN., \$5.75/FOR.



Back to the Future Remote Control DeLorian (L35)

This 1/8th scale JRL Back to the Future II radio control car has realistic details and a powerful Mabuchi RS-200 motor. Price: \$49.95/U.S., \$50.95/CAN., \$51.00/FOR.



Tucker: The Man and His Dream Release Poster (L41)

Don't miss this colorful and classy 27 x 39 original one-sheet. Order now! Price: \$8.00/U.S., \$9.00/CAN., \$10.00/FOR.

BACK TO THE FUTURE™

Back to the Future III Release Poster (LP11)

Measuring 27 x 41 inches, this poster was created for the third and final installment of the Back to the Future series by artist Drew Struzan. Price: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.



your *Star Wars* experience?

There were many things. But the thing I was most impressed by was the caliber of the people I was working with. It was totally different from any experience I've ever had. They were just brilliant, young people. They had various backgrounds — they weren't necessarily movie people, they had expertise in other areas. That was very exciting for me. They somehow represented the future to me.

How long did it take you to shoot your part in each film?

I shot in London and each one was about 4 to 5 weeks.

What was the most difficult aspect of doing these films for you?

The special effects were pretty tough to do. I remember people saying to me, "Well, why do you want to do *Star Wars*?" And I said, "Why not? *Star Wars* is very exciting." First off, it deals with all the questions that we have about the living experience — good and evil, etc. In that sense, it's a very classic view of life, very mythical. Certainly that's something I always enjoy — abstract reality. A lot of it is pretty much based around Norse mythology. It's a European point of view.

How did you shoot the scene in *Empire* where you got out on the platform to meet Han, Leia, Chewbacca and the robots?

We did that inside a huge studio with a lot of big fans. And I loved that wonderful ship that they built — the *Millenium Falcon*. It was an extraordinary experience from that point of view, to see all that technology was incredible. There were all these huge fans blowing at us that you don't see, of course. Then they matted in all of the background.

That was probably the kind of movie experience you may never have again.

Well, the only other one that even comes close was *Batman*. It's not the same thing because the *Star Wars* experience stands alone, but as far as technology is concerned, and creating a whole kind of atmosphere or situation, *Batman* was interesting, too.

What are your memories about the *Star Wars* cast?

I had a wonderful time with everybody. It was a very valuable experience. We all became very good friends and I learned a lot from them. They were very helpful to me when I first started because they were much

more familiar with the whole situation than I was. It was just a wonderful, pleasant experience.

Do you still stay in contact with any of them?

Every now and then I run into Carrie Fisher but I think the last time I saw her was on Park Avenue in New York City walking on the street somewhere. I haven't really stayed in contact with any of the cast only because I don't stay in contact with anybody. I'm so busy trying to do so many different things, in terms of creativity, I just don't take time out to spend with people. I need to, actually. I like staying busy, I don't like being idle. I love the sense of being productive.

The character of Lando is one of the most interesting you've played in your career.

What I liked about Lando was that there was a duality about him which gave the character a 3-dimensional feeling. He wasn't just a purist, there were shady things about him, too. That makes him much more interesting as a character. It gives the character some place to go.

How did you feel about your role in *Jedi*?

I really wanted to do more. I really wanted to be more of an integral part, but George had to resolve this whole situation of the first trilogy. So I'm sure he couldn't put too much emphasis on anything I might have to do as Lando. He had to make it revolve around Luke Skywalker.

I suppose you had to be very tightlipped about the film before it opened.

It's amazing how these fans find out about these films! I don't know where they get their information from but it absolutely amazes me! They know what's going on before anybody else knows what's going on.

But I'm sure you didn't even know

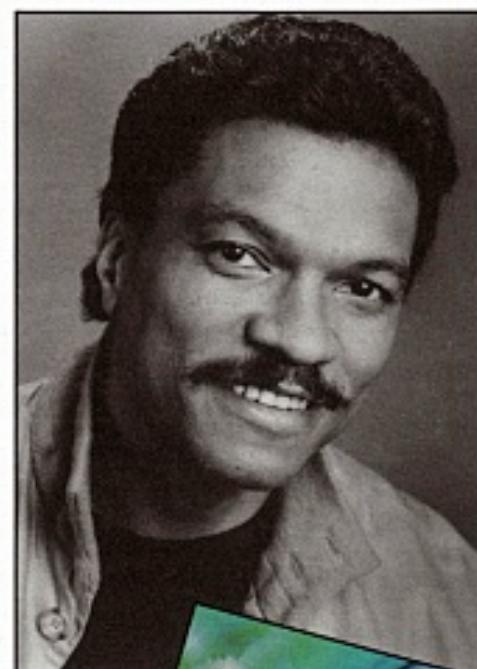
everything that was going to happen in the films while you were shooting them.

All you knew is what you had to do the day you would come in to do your work. A lot of times you would get dialogue that didn't really mean anything. But a lot of it was confusing when separated from the entire story. That sometimes became very difficult for me. In a visual sense, I didn't know how to relate to a lot of it. Flying the *Millenium Falcon* was difficult, too — trying to say all these technical things about the ship was hard.

When was the last time you watched one of the films?

I don't like to watch myself. Sylvester Stallone told me the younger actors don't mind doing it. But I don't like to go to dailies. You see things you wish you hadn't done or you think, "Gee, I wish I had lost more weight!" (Laughter)

Left: Williams — the artist, and below, one of his unique and colorful paintings.



I see the *Star Wars* films every once in a while on television but I'm so busy painting, I don't watch anything. If I do watch television, I'm just skipping through looking for something interesting I could use in my paintings. Everything has become a question of reference for me now.

Lando and the *Star Wars* characters are heroes to many. Who are Billy Dee Williams' heroes?

There are so many people. Certainly some of the people I've worked with I respect greatly. George Lucas is, to me, an extraordinary human being and the people who surround George are extraordinary people.

I think, without George even knowing it, he belongs to the ages. He's historical. My belief is that you can be number one, but number one is not as important as being the first. The first is a matter of history, number one comes and goes. And George was the first at a lot of things.

Your paintings have received a great deal of attention. How would you describe your art?

Abstract reality. I don't like to put labels on things but since people ask me what it is and what it's trying to say, I had to come up with something. It's like looking at a person — you're looking at the reality of that person but as real as people are, they are abstract. There are layers that lie inside that create an aura. It's the living experience, really.

Whenever I paint anything, I never exclude people because I find people most fascinating.

You get the feeling in my paintings that there is a lot going on in terms of broad strokes and in terms of the subtleties and nuance values that pull you into the picture. It's the same idea in filmmaking. Painting is an obsession with me

— I don't stop working — I work from 8:00 at night to 6:00 in the morning, religiously, every day. It's kind of like Dr. Jekyll and Mr. Hyde. When 7:00 roles around, I become this other person — I'm possessed. (Laughter) I'm so happy for myself, I've waited for this moment for a long time because I've always been a fine painter. It's an old thing that's become a new thing. It's very important in my life. In fact, I think of it as the final phase in my life. It means that in my old age, I'll have something to do. And it's creative and something I can make money with.

Which is most rewarding for you — acting or painting?

Movie/television/stage and stuff like that is a collaborative kind of situation, which I really enjoy. You learn a lot that way. But I must say that when you lock the door to your studio and it's just you, the canvas, the paint and the brushes and your imagination, you put your creation on canvas and see how it impacts on people's lives and if it works, it's the greatest feeling you could ever have.

What goals do you still have set for yourself?

I want to live a long time and do a lot of creative things. I'm one of these types of people who's not satisfied being just an ordinary person — for me, everything is a question of the

history books. So far, I've made the history books, but I want to make more history books, I want to make a tremendous impact on the entire world, not just in my painting but in my acting.

Has success changed you?

When people say to me, "Have a nice weekend," I say, "My whole life is a weekend!" (Laughter) I've been very fortunate. I've had a lot of good success for a long time. I'm just looking for more challenging things to do now. Hopefully, there are many more challenges still ahead in my life.

What's your idea of the perfect day?

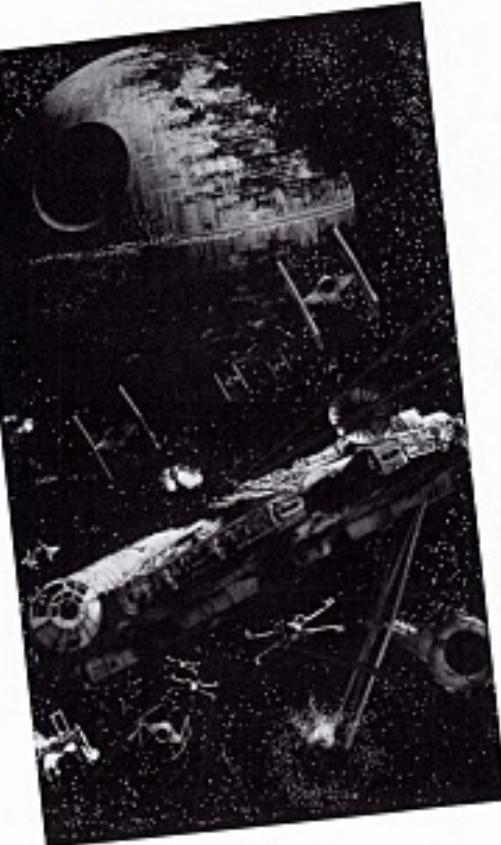
When I get up and I'm alive and I can feel and touch and taste and hear and see! (Laughter) That's the perfect day!

Billy, in conclusion, what do you feel will be your lasting memory of the *Star Wars* films?

I think meeting George Lucas and spending the little bit of time I've spent with him and trying to get a sense of him. He is such an extraordinary person. I don't know if he goes through life thinking he's an extraordinary person but you don't get that feeling with him. You just get a feeling that he's a craftsman, a person who's dedicated to what he's doing and is looking to do some very exciting, interesting things. All the people I worked with on the *Star Wars* films were interesting people to me. I have nothing but fond, warm, wonderful memories of my *Star Wars* days! ■

SPECIAL COLLECTIBLES!!!

NEW



If you love the beautiful *Star Wars* spaceship shot on the cover of this issue, do we have a special treat for you! For the first time, The Lucasfilm Fan Club is now offering this spectacular shot as both a full-color poster and a beautiful full-color wall clock!

NOTE: To order the products on these pages please use the ordering grid on the last page of the Lucasfilm merchandise catalog included with this magazine. Be sure to add the proper postage and handling.

(LP18) *Star Wars* Spaceship Poster — All the excitement, adventure and action of all three *Star Wars* movies comes to life in this glorious full-color poster that measures 24" X 36" as the *Millennium Falcon* battles the Imperial Forces while the Death Star looms in the distance! A classic shot that no *Star Wars* collection should be without. Order yours today! PRICE: \$5.00/US, \$6.00/Canada, \$7.00/Foreign.

(L109) *Star Wars* Clock — This new, limited edition *Star Wars* clock is individually handmade in the USA using enamels and a portrait quality photograph — reproduced directly from the original Lucasfilm poster artwork — applied to the reverse side of the finest beveled glass. Each clock is fully inspected and packaged in an attractive gift box complete with instructions. The clock utilizes the best electronic quartz crystal movements made and they are warranted for life! PRICE: \$34.00/US, \$35.00/Canada, \$36.00/Foreign.



NEW

By John S. Davis

It is a time of renewal, five years after the destruction of the *Death Star* and the defeat of Darth Vader and the Empire.

But with the war seemingly won, strains are beginning to show in the Rebel Alliance. New challenges to galactic peace have arisen. And Luke Skywalker hears a voice from his past. A voice with a warning, beware the dark side...

If you've visited your book store lately, you have no doubt seen the new hard cover *Star Wars* novel, *Heir to the Empire* by Timothy Zahn and wondered if it is, in fact, the official continuation of the *Star Wars* saga. No, it's not. Although the book is licensed and approved by Lucasfilm, it is not George Lucas' story of the continuing saga, but, rather, a story of the author's own imagination.

It all began with Lucasfilm contracting Bantam to publish a series of three new *Star Wars* novels to be released at one year intervals. Bantam in turn offered Timothy Zahn as a possible writer of the books. Lucasfilm agreed, and Zahn was told by his agent that the books were his if he wanted them. Naturally, he was shocked, but upon recovering he began constructing a story that he hoped would live up to the *Star Wars* films. With only a few restrictions, Zahn had complete freedom to design his story.

"I wanted to bring the Sith in, Darth Vader being referred to occasionally as Lord of the Sith, and apparently that's something Lucas is thinking about putting into the prequel movies. I also had a brief history of how the Clone Wars worked out. At the time I signed on, I didn't know he was still planning to make the prequel movies. In fact, I was under the impression that he had decided not to make any more movies. So I had a history of the Clone Wars worked out and then found out I could not reference any detail of it. He wants that area left open for him, which stands to reason, I just didn't realize it at the time. I reference the Clone Wars, but I can't reference any of my imagined history of it, which I would have put in if I'd been allowed to."

"The first thing that happened was the panic reaction," the writer continues. "How on Earth am I going to do something that will succeed *Star Wars*? It seems to me I sat down and I started to try and think of what I could do with the plot. I think the first thing that came to mind were the Salamiri, little creatures that make bubbles in the Force. I didn't see why that couldn't exist and Lucasfilm passed it. That's going to show up in the next two books as well. But that is where it started, creatures that make bubbles in the Force, what can we do with them? I don't remember exactly where the plot went after that. It's been a year and a half since I was

doing the process. That came first. Then I started playing around with the idea. What could we do with that, what could the Empire do with it? I came up with a couple of ideas and it just grew outward from that. I wanted to have something with both the high adventure of *Star Wars* and also reasonable science fiction types of elements. One of the interesting things about writing science fiction is taking some idea and thinking of application or uses for it. You've got these creatures now that

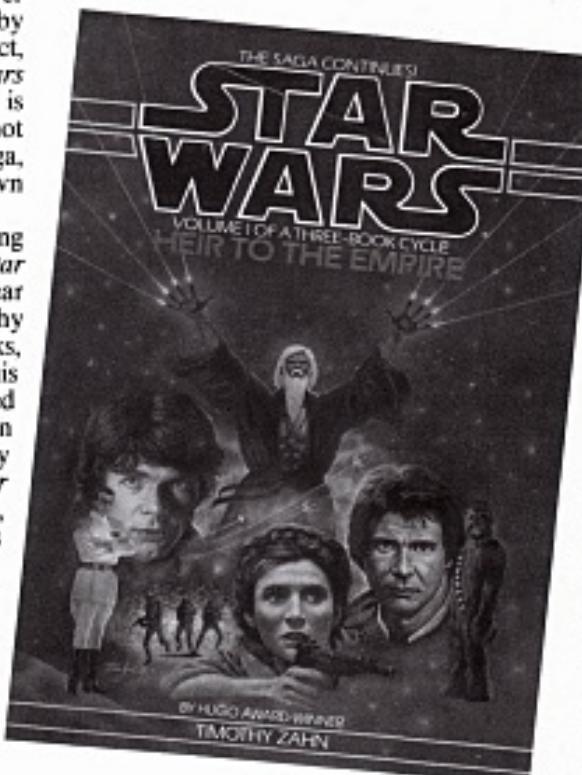
That's always a tricky thing to do. As far as comparisons to the movies, there's a lot more in the book because they're longer. I can do a lot more. A typical movie is just a novella in length. This is a fairly massive novel at a 115,000 words. I can put in something simply because I've got more length to work with. On the down side, I don't get the neat special effects and music. So I have to write the characters and story in such a way that the reader can visualize that."

And visualize you can. Zahn doesn't try to give us too much detail in his writing which really helps the reader to picture the events that transpire in the book more easily. Since *Heir to the Empire* is a novel based on the characters created by George Lucas and not a world conceived of by Zahn himself, was it easier or harder to write than a book that is fully of the author's creation?

"It's easier and harder in different ways. It's easier because a lot of the stuff is already set. I don't have to introduce the reader to Luke Skywalker. I don't have to give his background as much as I would have to with my own characters; they're already set. The disadvantage is that I've got to be true to those characters and yet make them five years older. If I'm too far off, I'll ruin the suspension of disbelief that people have, yet I can't leave them stuck in the same positions they were in five years ago. Han was so irresponsible when you first met him in the first movie. Well he grew through the movies and I have to help him grow a little more. I also had to keep with the tone of *Star Wars*, the high adventure."

When *Star Wars* was about to open, no one ever expected it to become the most successful series of films in history. If you asked people what the appeal of these films are, you would likely get a variety of answers. But what does Zahn believe it to be?

"I would imagine a lot of it is just people identifying with the characters. For me, what really makes *Star Wars* stand out among imitators is the internal consistency of it. Lucas took a whole bunch of pieces — an obvious example is a light saber. There have been other books and movies where you have swordsmen-type weapons against weapons like guns. It makes no sense under normal circumstances. A short range weapon like a light saber wouldn't be of any use until you add in the ability to sense where the next shot is coming. Then it makes sense, it works. There are bits and pieces of that scattered throughout the movies. The technology is used the way the technology would be used. Obviously, there is artificial gravity on the *Millennium Falcon* because they're walking around out in space. Well, when you first see them go into the gun turrets you see the direction of that gravity change to where it's convenient. This kind of consistency I see so seldomly in science fiction movies and it's just a pleasure to go back and see it in *Star Wars*."



create bubbles in the Force, what can we do with them? Well, in the first book they made life rather miserable for Luke. Second and third book they're going to be used for something else, and, of course, Grand Admiral Thrawn has some ultimate use in mind for it."

Although *Star Wars* has always had a large epic quality, Zahn had to refrain from focusing on that aspect of *Heir to the Empire*, fearing it would then seem too much like the *Star Wars* films. So, instead, he concentrated a little more on the individual characters and the troubles they face in order to make a more intimate and appealing book.

"I tried, certainly, to keep the same tone to it. High adventure and yet the characters are more real than, say, Indiana Jones, who is just too super to believe. I pictured the *Star Wars* characters as being a bit more human, a bit better drawn. They've had some conflicts, they've had some questioning about what they're doing, and I'm trying to hold on to that. I'm trying to deepen the characters some without interfering with the action."

THE ILM FX TEAM

Beginning with this issue, The Lucasfilm Fan Club will feature an all-new column, *The ILM FX Team*. Written by the experts at Industrial Light and Magic themselves, The ILM FX Team takes you behind the closed doors of the special effects wing of LucasArts to show you how the spectacular effects you see in the movies today are done. This issue, we start off with two summer blockbusters — Disney's *The Rocketeer* and Ron Howard's *Backdraft*.

Digital Defined

In 1977, computers changed the way movies would be made. The first computerized motion control system was developed to produce the effects for *Star Wars*. Computerized motion control made it possible to create new, realistic illusions through the ability to control repeatable camera movement.

1977 was also a revolutionary year in electronic video tools. This was the year that the first Rank Cintel Color Telecine was installed in North America. Telecines provided a bridge linking film production with electronic post-production. The Harry Paintbox and other systems have allowed the creation and manipulation of images in video format. But these systems and their capabilities have been limited to the comparably lower resolution uses of television and are not appropriate or feasible for high resolution feature film.

Since its inception, Industrial Light & Magic (ILM) has been bringing the power of computers to visual effects production for feature films. Now we are developing and utilizing systems linking film production with computerized post production. The fundamental technical requirement of these tools is the ability to convert motion picture imagery to digital (or numeric) form and back again, and to create and process digital imagery, all at the level and resolution required for large screen theatrical projection.

"The film community would like to

be doing the types of effects which the commercial video community has had access to for years," says Stuart Robertson, ILM's Digital Effects Manager. "Digital film technology allows a movie to be fed or scanned into a computer and atomized into image digits. Each frame of film can then be manipulated on the screen like electronic clay, recolored, resized, replicated or eliminated. The new pictures are then converted back into film and a new negative is run out of the computer like paper from a printer."

Ed Jones, Director of Post-Production at ILM, sees a visual effects renaissance that blends computer, film and video technologies. "The beauty of working in the digital domain is that we can do such things as rotomattes and articulate all within the same equipment. We don't have to travel film to different departments. We can complete the shot all within the configuration of the workstation. We have the hardware, the software, and the workstations. The creative people are now using it with confidence as a tool."

Jones sees a hybrid of digital/optical combinations emerging. "We use the tool that is appropriate for the job. Sometimes a digital solution is called for, many times an optical or photochemical solution makes sense."

As with any tool, once it's on-line, it is hard to imagine how you managed without it. Digital solutions are now regularly applied to problems that have plagued visual effects from the beginning: matte lines, general loss of quality, and clarity of image. Two recent feature releases, Imagine/Universal's *Backdraft*

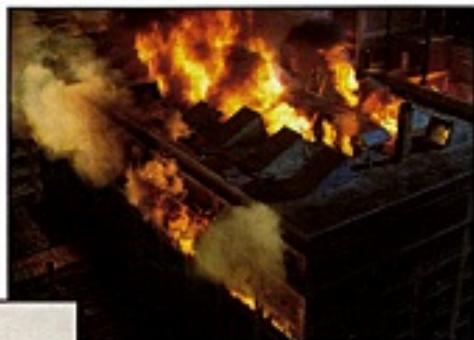
INDUSTRIAL LIGHT+MAGIC

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and Disney's *The Rocketeer*, both employed digital solutions to effects scenes which would not have succeeded without this technology.

Digital Fired Up for *Backdraft*

In Ron Howard's *Backdraft*, fire is a thinking, plotting, living villain. In one dramatic scene, two firemen run for their lives along a rooftop as fire explodes, causing the building to cave-in. The scene is shot from a high-angle helicopter point of view. Mike Nelson, Imagine's VP of production said, "There was absolutely no way to accomplish this scene live; the safety factor made it impossible. It was clearly only going to be accomplished as a visual effect. Ron pulled the board out and said, 'This one is for ILM.'"



In Ron Howard's *Backdraft*, fire is a thinking, plotting, living villain. It was ILM's job to bring some of the spectacular fire scenes to life. Left: ILM effects team work on rigging miniature building to go up in flames, and above: the actual scene with the building in flames. There were some scenes in *Backdraft* that were so dangerous to film that there was no way to shoot them any other way than as a visual effect.

The problem shot was tackled by Scott Farrar, Visual Effects Supervisor, whose credits include *Cocoon* and *Back to the Future I, II and III*. "Fire is one of the most difficult elements to incorporate into a miniature due to the fact that fire doesn't miniaturize. Quarter scale is the minimum size where the illusion will hold up. Anything smaller and the effect doesn't work." Farrar determined that he would need to photograph the burning rooftop scene at 72 frames per second and to build the rooftop at $\frac{1}{4}$ scale which meant a 70-foot miniature."

The shot combines four main elements. First, the majority of the screen is filled with a burning, exploding rooftop miniature. Mechanically rigged and computer-controlled signalling devices caused the explosions and implosions to happen over a two-second period. 40-50 events had to happen with split-second timing. The far walls on the back side of the miniature are also models. The second element is a matte painting of the foreground of the main building covering the lower third of the frame. The third element is the fire in the foreground buildings which was photographed separately. The fourth element is the running firemen which was photographed from an airport control tower at a deserted airstrip.

Scott recalls, "Usually one has to fudge these things: Use a wider or longer lens to fake height and distance from our characters. As luck would have it, we found that the control tower at a nearby airfield was exactly the right height and we didn't have to cheat at all. The perspective was correct. We photographed the running men at exactly 9:15 a.m. so the length of their shadows would look as if the fire was casting them."

Scott explained how the recent breakthroughs in digital technology allowed him to bring intense realism to the screen with this shot. "Normally we would have had to photograph these running men against a blue painted floor so that we could pull a matte and add them to the miniature background of the exploding building. Their shadows would have been animated and added separately. Instead, using a digital technique called 'difference matting', we were able to shoot the men running along the real ground and utilize their

actual shadows."

Finally, a camera move photographed on a motion control printer added a subtle shake creating the illusion of a helicopter pov. Each element was then transferred into the digital domain for compositing into one final and complete image.

Stuart Robertson, Digital Effects Manager at ILM explained why this shot needed a digital approach instead of a traditional photochemical optical composite. "The real reason for using digital on this shot was to matte in these little guys. Automatically, the matting is perfect in the digital realm. Matte lines no longer exist. When you are putting pixels together, there is nothing in between them. You can butt them together. You have a matte but you can fit exactly to the edge, then the next pixel over is unaffected. There is always some little artifact in photochemical; you can't just make no edge in that medium. The arms of those running firemen are only two to three pixels wide. It's literally impossible to matte something that small; there would have been an inevitable edge with the photochemical process."

Realism was the goal of this shot and the goal was met. Todd Hollowell, *Backdraft* Associate Producer says, "This is a classic textbook ILM shot. Preview audiences were writing on their cards, 'How did you do that?' I dare anyone to look at this scene and detect that this is an effects shot."

Digital Makes for Smooth Flight of *The Rocketeer*

The Rocketeer, directed by Joe Johnston for Walt Disney Pictures, required an effect that has been traditionally an optical nightmare. That is, matting a fast-moving, blurred object against a bright blue sky.

A bright blue sky is an unforgiving background — any slight matte line will be highlighted by a light background. Dark, star-filled skies are the preferable realm for compositing travelling matte elements. To matte a blur-

ring object, one is faced with two unsatisfactory choices: a light density matte which allows bleed-through and tends to look like a double exposure against the sky; or a heavier density matte which causes an indelicate edging where the blur should be.

The Rocketeer tells the story of a young hero who finds and dons a rocketship engineered like a backpack. During one spectacular sequence, our hero flies helter-skelter across the sky as he learns to control this secret weapon.

Ken Ralston, Visual Effects Supervisor at ILM since 1975, faced the challenge squarely. "I knew we were in trouble from the moment I read the script and it said — EXT. DAY Rocketeer flies above Hollywood Hills." Ralston discussed the alternatives with former ILM colleague Joe Johnston, *The Rocketeer*'s director. "We decided together which shots we would target for digital compositing; it wasn't necessary for all of them to go that route. Traditional optics worked on most of them. It was only where the Rocketeer was small in the frame, moving fast, and requiring a blur against a light background. Those had to be dealt with in a whole new way."

Each flying Rocketeer element was photographed against a blue screen. Sometimes the element involved the actor in a flying rig performing in front of the bluescreen. For some shots, the live action flying actor was rephotographed on a pinblock mechanism to reduce his size and tailor his moves to more specific action fitting the scene. Other times a stop motion puppet was

Disney's *The Rocketeer* required an effect that has been traditionally an optical nightmare — a fast moving, blurred object against a bright blue sky. ILM tackled the problem and the result are some incredibly realistic shots, like the scene below.



animated and substituted for the real actor in the scene. There is a spectacular sequence where our hero falls off a plane. One would assume that the shot involved a puppet or a bluescreen actor. Actually it was a stuntman wearing a parachute inside the rocketship backpack.

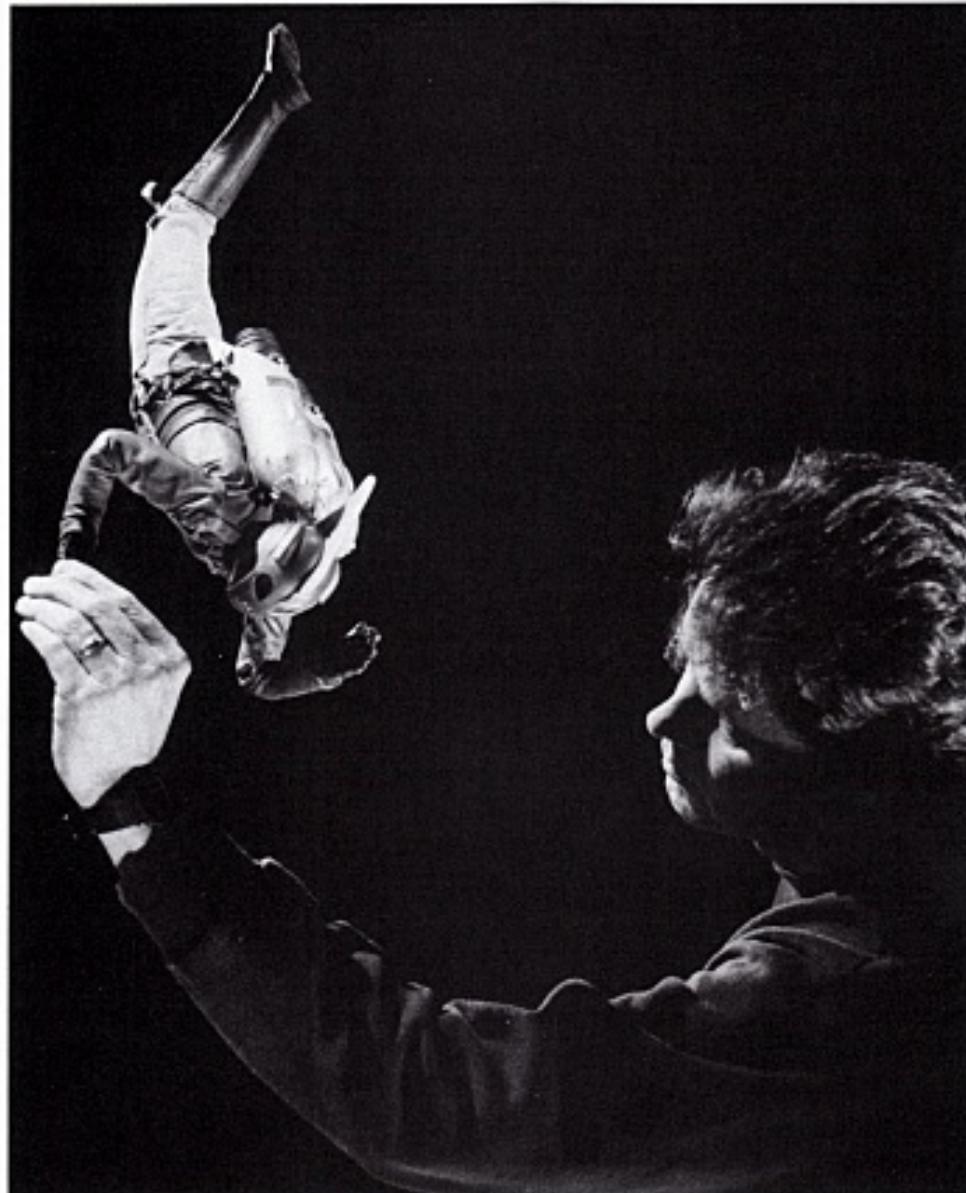
Once the elements were photographed and targeted for the digital process by the effects supervisor and the director, they were turned over to Stuart Robertson, ILM Digital Effects Department Manager.

Stuart recalls, "The ILM digital department had only been up and running a few months when we moved out of the phase of R&D and into the production realm. Once our effects supervisor saw some of our test results, we were suddenly not an option but a necessity for solving their effects problems."

The test reel which catapulted ILM's Digital Department into the production mode compares especially difficult photochemical optical composites against the same shot composited digitally and scanned out from computer to film. Stuart explains the difference: "Matte lines disappeared, blue spill was no longer apparent, totally transparent hard and soft splits can be created anywhere on the frame, color and clarity of image are enhanced. Digital just helps us solve especially precise problems because one can deal with a minute portion of the frame one dot at a time, and not treat the entire frame as in the photochemical approach. But digital solutions are not required for every shot. Let's not forget

that photochemical/optical techniques are still an essential tool in our arsenal."

Stuart was undaunted when *The Rocketeer* knocked on the digital door and presented some very tough shots requiring delicate treatment of motion blur requiring compositing a small, fast-moving object against a light blue background. "I never had any doubt that it would work," he recalls. "It had to . . . failure wasn't an option,



An ILM technician sets up a shot with the miniature figure of the Rocketeer.

either."

An enthusiastic Ralston believes that *the Rocketeer* will have audiences cheering, not because the effects are great, but because the effects don't get in the way. "People will believe they are actually seeing the hero flying across the landscape in pursuit of justice, and there are no ugly matte lines trailing him to destroy the illusion."

Glossary of Digital Terms

Digital Image: A picture represented numerically. (Typically a rectangular array of pixels, each of which is a set of numbers describing the color at its location in the image, also referred to as a raster image.)

Image Processing: Altering existing images with a computer by Digitizing them and then mathematically manipulating them. Sometimes referred to as two-dimensional computer graphics.

Input Scanner: A device for Digitizing photographs; specifically, one for creating digital images from motion picture film.

Low Resolution: Pertaining to a digital image composed of relatively few pixels and therefore without much resolution.

Pixel: [Contraction of picture element.] The fundamental "building block" of a raster image; can be thought of as a single "dot" or the color at that point. (The number of pixels used to represent an image is a measure of its resolution.)

Resolution: Specifically, the ability of an image or imaging system to resolve spatial detail. Generally, the ability to measure or discern changes or differences.

NEXT ISSUE: *The ILM FX Team* will feature the special effects of *Terminator 2* and *Space Race!* Don't miss it!!

LUCASFILM TRIVIA

By Don Bies and Adam Schultz

Indiana Jones unearthed some of the world's greatest treasures, but Lucasfilm required multiple copies of these items for filming. Currently residing at the Lucasfilm Archives are: Two Arks of the Covenant, two Peruvian Fertility Idols, two of Nurhachi's urns, over 20 Sankara Stones (some with lights, some without), a dozen Crosses of Coronado (some made of metal, plastic, and rubber), 12 Holy Grails, two fake Grails, and two copies of Henry Jones' Grail Diary.

Industrial Light and Magic created the heart-stopping special effects for the action picture *Die-Hard II*. Fans may remember the last scene of the film which depicts a snow-covered airport with planes and passengers. Most of this scene was a matte painting, but you may not realize the live-action elements were shot on a back lot at ILM in the spring of 1989. The people in the scene were ILM employees and their friends, and the snow was actually white-colored cornflakes! Lucasfilm donated the unused cornflakes to a nearby homeless shelter.

Principal photography for *Indiana Jones and the Last Crusade* was completed in September 1988. Just months before the release of the film, it was decided to add the Austrian motorcycle chase. A special unit was assembled in March 1989 and the additional scenes were filmed in Fairfax, California. However, Sean Connery had already shaved off the beard he wore in his role as Dr. Henry Jones. Make-up artist Steve Anderson was called in to create a fake beard for Connery and his stunt double.

The Rebel Blockade Runner used in the opening scenes of *Star Wars* was originally built to be Han Solo's ship, the *Millennium Falcon*. The cockpit was removed from the Blockade Runner and fitted onto the *Falcon* model.

Below are the Top-Ten Grossing Films of all time, based on rental figures:

| | |
|--|---------------|
| 1. <i>E.T. The Extra-Terrestrial</i> , 1982 | \$228,618,939 |
| 2. <i>Star Wars</i> , 1977 | 193,500,000 |
| 3. <i>Return of the Jedi</i> , 1983 | 168,002,414 |
| 4. <i>Batman</i> , 1989 | 150,500,000 |
| 5. <i>The Empire Strikes Back</i> , 1980 | 141,600,000 |
| 6. <i>Ghostbusters</i> , 1984 | 130,211,324 |
| 7. <i>Jaws</i> , 1975 | 129,549,325 |
| 8. <i>Raiders of the Lost Ark</i> , 1981 | 115,500,000 |
| 9. <i>Indiana Jones and the Last Crusade</i> , 1989 | 150,500,000 |
| 10. <i>Indiana Jones and the Temple of Doom</i> , 1984 | 109,000,000 |

Source: *Variety*, Jan. 1990



Sean Connery & Harrison Ford from *The Last Crusade* motorcycle chase scene.

ces in *Return of the Jedi* were shot on location at the redwood forests in Crescent City, California. During filming, Peter Mayhew (Chewbacca) was cautioned not to wander from the set. Crew-members were concerned that local hunters might shoot at Peter, thinking he was Bigfoot!

The scene in which Hitler autographs the Grail Diary in *Indiana Jones and the Last Crusade* was first shot on location in England. It wasn't until the film was being looped in California that someone noticed the Fuehrer's name had been misspelled! The actor portraying Hitler had inadvertently signed "Adolph" instead of "Adolf."

The signing of the Diary was reshot at ILM. At first, the signature read, "Best Wishes, Adolf Hitler" (in German, of course). But director Steven Spielberg felt it took too long to sign this autograph. The scene was reshot again, this time with Visual Effects Supervisor Mike McAlister signing Hitler's name and Lucasfilm Archives curator Don Bies standing in for Indy! ■

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Fanzine featuring Harrison Ford's characters. LSASE for flyers. Flip of a Coin, 1108 Clark Ave., Tallahassee, FL 32301.

SW and INDY European and British items for sale, wide selection, some promo. IRC's for list to: Stephen Nelmes, 8 Victoria Close, Thornbury, Bristol, Avon BS12 1JE, Great Britain.

For sale: STAR TREK and STAR WARS items, including books, dolls, etc. SASE to: C. Graham, 12062 W. Edinger, Space 8, Santa Ana, CA 92704.

STAR WARS, Mark Hamill (Luke Skywalker), Sci-Fi photos, books, magazines, memorabilia. Send SASE for list: OTM, PO Box 5276, Orange, CA 92613-5276.

Salute Indy w/10th B.D. Starwars from "The Moviegoer Guide". (Unofficial/non-profit). Pad of 50 — \$2. Free subscription w/10 pads! TMG, 6068 Cook Rd., Milford, OH 45150.

Darth Vader speakerphone, 1983, 14", extremely high collectible, limited production. MIB, \$100, P. Griesbach, 1146 Terry Ln., DePere, WI 54115.

For sale: multilingual carded figures, mostly ROTJ. Hundreds available. Boxed toys, etc. List \$1, stamps, or IRC. Muoro Trade, 25A Grosvenor Rd., Southport, Merseyside, PR8 2JG England.

STAR WARS collection sell out! Send SASE for complete list: J. Anderson, 9995 SW 66 St., Mir, FL 33173.

Yoda, micro sets, Scout Walker, others new and used, 4 sale, fig on card, send \$1.00 for list. SRE, PO Box 474, Levittown, NY 11756.

Authentic LU costume items (hat to shoes) and ballwhips for well dressed archaeologists. SASE to POH 12017 El Cajon, CA 92022 or call 619-441-8468 or 619-596-1963.

WANTED

Wanted: copy of 80's radio series EMPIRE STRIKES BACK on cassette. Good price for good copy. P. Brennan, 11 Raglan Rd., Sale Cheshire, M33 4AN England.

Looking for Han Solo blaster and holster. Also interested in other Han Solo attire. A. Olson, R.R.1 Box 14, Altona, IL 61414.

1990 STAR WARS Calendar. Mint condition. Prefer factory sealed. Paul Markovic, 1033 Impenal St., Greenfield Park, Quebec, Canada, J4V 1L5.

Wanted: SW radio episodes #9-13, also the making of SW — SFX — The ESB on VHS. Please help. Brad Kulp, 608 9th St., Perkasie, PA, 18944, 215-453-0735.



ART BY CHRISTOPHER HARRIS

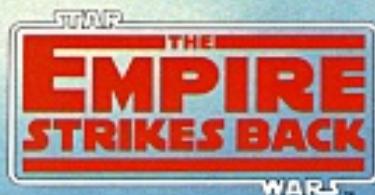
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